

Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California

November 3, 1947

Director, FBI

Re: BERTOLT EUGEN FRIEDRICH
BRECHT, with aliases.
INTERNAL SECURITY (R)

Dear Sir:

Rebulet October 20, 1947 and Butel October 24, 1947.

A review of the Los Angeles file in this case reflects that the New York Office has received copies of all pertinent reports in this case.

If BRECHT has not as yet been interviewed, it is requested that an interview be conducted as soon as possible inasmuch as the Los Angeles Office of the Immigration and Naturalization Service has instituted an investigation to determine if BRECHT can be deported. It has been ascertained that deportation proceedings against BRECHT may be instituted by Saturday, November 8, 1947, if the central office of Immigration and Naturalization Service concurs with the opinion of their local representatives.

With regard to the Immigration and Naturalization Service's investigation in Los Angeles, this office has furnished information available on BRECHT which would aid in deporting him. Immigration and Naturalization Service was particularly interested in any contacts between BRECHT and Soviet Government officials.

In the report of SA [redacted] dated October 2, 1947 in this case, it was reported that BRECHT was contacted by GREGORY KHEIFETS, former Soviet Consul at San Francisco and a known Soviet espionage agent.

It is requested that the Bureau advise if it desires that Immigration and Naturalization Service be furnished with KHEIFETS' name as a contact of BRECHT and whether identifying data other than KHEIFETS' official title should be disclosed.

Very truly yours,

P. B. [signature]

EX-131

HOOD

NOV 22

NOV 22 1947



JEB:MMH
100-18112

cc: New York City (AMSD)

EX-131
HOOD
NOV 22
1947
35

FILE
[signature]

100-15112

SAC, Los Angeles

November 5, 1947

Director, FBI

HERBERT EDWIN FRIEDRICH BRECHT, was
INTERNAL SECURITY - R

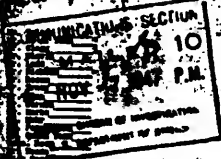
EX-93

Bureau approval has been given previously to interview subject in view of a proposed 18-month trip to Europe. The interview was postponed when Brecht delayed his trip in favor of testifying before the Un-American Activities Committee. He did testify on October 30, 1947 at which time, according to newspaper accounts, he claimed that he is not and never has been a member of the Communist Party in the United States or in any other country.

It is to be presumed that the subject will go through with his plans for a trip to Europe and therefore requested to locate him and interview him thoroughly regarding his activities in this country and his connections with the Communist Party and known Communists in other countries.

RECEIVED

APC:REN



RECEIVED
NOV 7 1947
U.S. DEPT. OF JUSTICE
66-1

U.S. DEPT. OF JUSTICE
NOV 7 1947

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

FROM : Mr. J. P. Coyne *1.67*

SUBJECT: BERTOLD EUGEN FRIEDRICH BRECHT, was
INTERNAL SECURITY - R

DATE: November 5, 1947

The subject testified before the House Committee on Un-American Activities on October 30, 1947 regarding Communist activity in Hollywood. Newspaper accounts of his testimony indicate he claimed not to be and never to have been a member of the Communist Party in this or any other country. The Bureau has received information to the contrary.

Brecht planned an 18-month trip to Europe in September last, but postponed it in favor of testifying before the House Committee. He being an alien, it was decided to interview him prior to his proposed departure regarding his Communist activity and contacts with known Soviet agents in this country. Authorization was given to the Los Angeles and New York Offices to conduct this interview, but the interview was held in abeyance until after his testimony before the Un-American Activities Committee.

RECOMMENDATION

That the subject be interviewed at this time by the Los Angeles or New York Office in view of his proposed trip to Europe. A letter to those offices is attached for approval, it not being known definitely where he is at the moment.

Attachment

APC: E

W. K. L. J. 1961

Ex-93

To: COMMUNICATIONS SECTION.

NOVEMBER 12, 1947

ROUTINE

Transmit the following message to:

SAC
LOS ANGELES

BERTOLT/EUGEN FRIEDRICH BRECHT, IS - R. REURLET NOVEMBER FIVE. NEW YORK
BEING REQUESTED TO EXPEDITE INTERVIEW. THE BUREAU HAS NO OBJECTION TO YOUR
FURNISHING INS WITH NAME OF GREGORY BRECHT AS A CONTACT OF SUBJECT OR WITH
OTHER IDENTIFYING DATA THE DISCLOSURE OF WHICH WILL NOT JEOPARDIZE ANY PRESENT
INVESTIGATION. INFORMANTS, OF COURSE, SHOULD BE FULLY PROTECTED.

HOOVER

APC:IGS
100-190707

RECORDED
&
INDEXED
110

100-190707-47

NOV 14 1947

EX-4

COPIES DESTROYED 5-11-54



NOV 13 1947

TELETYPE
NOV 13 1947
U. S. DEPT. OF JUSTICE
100-190707-47

ph

Handwritten initials or signature.

55 NOV 18 1947

10-32 A

Per. [Signature]

Mr. H. Graham Morrison
Executive Assistant to the Attorney General
Director, FBI

November 3, 1947

BERTOLD EUGEN FRIEDRICH BRECHT, with aliases
EUGEN BERTHOLD FRIEDRICH BRECHT,
BERT BRECHT, BERNDT

RECORDED 100-176707-90

The subject is a German refugee writer who has been employed in Hollywood, free landing, for various movie concerns. He was born at Augsburg, Germany, February 10, 1898, and arrived in the United States at San Pedro, California, July 1, 1941, from Finland. He is an alien.

It will be recalled that the subject testified October 30, 1947, before the Un-American Activities Committee at which time he stated that he was not and never had been a member of any Communist Party in this or any other country. In this connection I wish to call your attention to information received by the Philadelphia Office of this Bureau from [redacted]

[redacted] states that he knows that Brecht was a leading European Communist and he, [redacted] can prove this. He also states that one of Brecht's plays was banned in Essen, Germany in 1932, by the Democratic Government in power at that time. [redacted] advised that the English translation of the title of this play is "St. Joan of the Slaughter House" and that the play concerns the revolution and overthrow of the American Government. [redacted] further advises that Brecht was co-editor of the Communist magazine "Das Freie Wort," the English translation of which title is "The Free Word." This was in Moscow and was prior to the entrance of the subject into the United States. [redacted] further states that Brecht in 1919 at Augsburg, Bavaria, Germany, founded a Communist newspaper called, "The Red Flag."

The files of the Bureau indicate information alleging the subject to be a Communist and a former member of the Communist underground in Europe. He has collaborated with Hans Kiser, presently out on bail under deportation proceedings. Brecht was exiled from Germany in 1939, and after that lived in Finland, France and Russia. His writings in 1939, reportedly advocated the overthrow of capitalism, the establishment of a Communist state and the use of sabotage by labor to attain its ends. He has been known to associate with known Communist German writers, active in the Free German Movement in the United States. He is also known to have been in contact with Gregori Khafets, Soviet Vice Consul in San Francisco in 1943 and 1944.

The subject planned an eighteen month trip to Europe in September 1946, and was permitted this trip in favor of testifying during the trial before the House Committee on Un-American Activities.

[redacted] mentioned above, is to furnish additional information and when it is received it will be passed on to you.

RECEIVED
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

DEC 5 1947

Called 120 P.M. 12/5/47

Oct 31 - 47

Arm
TELETYPE
11:52

(1)

WASHINGTON FROM PHILADELPHIA 6 10-31-47 3.30 P

DIRECTOR URGENT

BETHOLD BRECHT, INTERNAL SECURITY-R. [REDACTED] HAS

TELEPHONICALLY ADVISED THAT BRECHT, WHO, ACCORDING TO NEWSPAPER REPORTS, TESTIFIED OCTOBER THIRTY, FORTYSEVEN, BEFORE THE HOUSE UN-AMERICAN ACTIVITIES COMMITTEE, HAD STATED THAT HE WAS NOT AND NEVER HAD BEEN A MEMBER OF ANY COMMUNIST PARTY IN THIS OR ANY OTHER COUNTRY.

[REDACTED] STATES THAT HE KNOWS THAT THE SUBJECT WAS A LEADING EUROPEAN COMMUNIST AND THAT HE CAN PROVE THIS. HE ALSO STATES THAT ONE OF BRECHT-S PLAYS WAS BANNED IN ESSEN GERMANY, IN NINETEEN THIRTYTWO BY THE DEMOCRATIC GOVERNMENT IN POWER AT THAT TIME. [REDACTED] GIVES THE ENGLISH TRANSLATION OF THIS PLAY AS QUOTE, ST. JOAN OF THE SLAUGHTER HOUSE, UNQUOTE, AND IT CONCERNS THE REVOLUTION AND OVERTHROW OF THE AMERICAN GOVERNMENT. [REDACTED] STATES IN ADDITION THAT BRECHT WAS THE CO-EDITOR OF THE COMMUNIST MAGAZINE QUOTE, DAS ~~WIRTE~~ FREIE WORT, UNQUOTE, ENGLISH TRANSLATION, THE FREE WORK, IN MOSCOW PRIOR TO ENTERING THE US. [REDACTED] SAYS THAT BRECHT IN NINETEEN NINETEEN AT AUGSBURG, BAVARIA, FOUNDED A COMMUNIST NEWSPAPER CALLED QUOTE, THE RED FLAG, UNQUOTE. [REDACTED] IS TO BE

FURTHER INTERVIEWED ON NOVEMBER THREE, FORTYSEVEN, BY MEMBERS OF THIS OFFICE.

RECORDED 100-151717-1

INDEXED

116

cc: Mr. [REDACTED]

PH 26 WA

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 4, 1947

FROM : SAC, Philadelphia

SUBJECT: RETHOLD BRECHT
INTERNAL SECURITY (R)

Please refer to Philadelphia teletype to the Bureau dated October 31, 1947.

100-13333-1471
Re: Rethold Brecht

[redacted] was contacted by telephone on November 3, 1947, in order to arrange an appointment for a personal interview. At this time [redacted] stated that on the preceding day (November 2, 1947), he had prepared a lengthy and factual resume of all information in his possession concerning BRECHT, including documentary evidence, and had forwarded it directly to the FBI Headquarters at Washington, D. C. [redacted] stated that he would like the FBI in Washington to evaluate the information he had furnished prior to his being interviewed, and that after such evaluation, he would be glad to explain, if necessary, any matters considered desirable. He stated that he preferred not to be interviewed at this time.

After [redacted]'s letter is received and examined by the Bureau, the Philadelphia Office should be advised if further interview with this individual is desired relative to any matters set out therein.

JW:mjs
100-33336

over
~~DELETED COPY ENG~~

SE 21

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Wright

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on 2a
APC 11-21-47*

*59 Philadelphia
1947
176
let. to [redacted]
11/11/47
gpc*

F.B.I. TELETYPE

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

CONF WASH 37 AND LOSA 3 FROM NEW YORK 12 10-18 PM
DIRECTOR AND SAC URGENT

BERTOLT EUGEN FRIEDRICH BRECHT WAS, IS R. RE LA LET NOV. FIVE
FORTY SEVEN REQUESTING SUBJECT BE INTERVIEWED AS SOON AS
POSSIBLE AS DEPORTATION PROCEEDINGS WERE TO BE INSTITUTED BY
I N S NOV. EIGHT FORTY SEVEN AND NY LET DATED NOV. THREE
FORTYSEVEN SUGGESTING BRECHT NOT BE INTERVIEWED AT THIS TIME
IN VIEW OF ASSOCIATION WITH MARTHA DODD ~~INTERNAL~~
UNLESS BUREAU ADVISES TO CONTRARY, SUBJECT WILL NOT BE
INTERVIEWED AT THIS TIME.

NY R 37 WA

TRANSMITTED TO LA

RECEIVED:

11-12-47

10:33 PM EST

RECORDED

INDEXED

EX-128

100-19000-72
F B I
34 NOV. 15 1947

52NOV

3H
F.B.I. TELETYPE

NA
PS

Mr. Tolson	_____
Mr. E. A. Tamm	_____
Mr. Clegg	_____
Mr. Glavin	_____
Mr. Ladd	_____
Mr. Nichols	_____
Mr. Rosen	_____
Mr. Tracy	_____
Mr. Carson	_____
Mr. Egan	_____
Mr. Gurnea	_____
Mr. Harbo	_____
Mr. Hendon	_____
Mr. Pennington	_____
Mr. Quinn Tamm	_____
Mr. Nease	_____
Miss Gandy	_____

CONF WASH 30 AND LOSA 3 FROM NEW YORK 20 10-32 PM

DIRECTOR AND SAC URGENT

11/20/47
C. J. ...

BERTOLT EUGEN FRIEDRICH BRECHT, IS R. EXPERIMENTAL THEATER, NYC, ADVISED INFORMANT BRECHT PRESENTLY IN SWITZERLAND. (HIS RECORDS REFLECT EUGEN BRECHT, REENTRY PERMIT A ONE FOUR THREE SEVEN NINE NINE ONE, LEFT NYC BOUND FOR PARIS, FRANCE, OCT. THIRTY-ONE FORTYSEVEN VIA AIR FRANCE AIRLINES.) CUSTOMS STOP PLACED NYC RE SUBJECTS RETURN. SUGGEST LA PLACE CUSTOMS STOP NATIONALLY IF DESIRED.

NYC R 30 WA
AND RELAY FOR LOSA
TRANSMITTED TO LOSA.

RECEIVED

11-20-47

10-43 PM EST

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4/6 EX-93

11/20/47
19 NOV 22 1947

51 NOV 28 1947

New York

11-21-47

Memorandum, FBI

BERNARD VUCHEN FRIEDRICH BRECHT
INTERNAL SECURITY - R

Received November 12, 1947, requesting that the subject be interviewed. By letter dated November 5, 1947, [redacted] furnished the following as a confidential report:

"The day before yesterday the writer Berthold Brecht appeared before the Committee on Un-American Activities and stated that he never wrote communist literature but wrote only against Hitler. In reality, Brecht has always acted and written as a propagandist of Communism and Sovietism. In 1919 he was editorialist of the 'Rote Fahne' (Red Flag) in Augsburg. As a first reader of a well-known German Publishing House (Drei Masken Verlag) I have followed Brecht's career from that time on. Brecht was an unswerving advocate of Soviet policy in Germany; he wrote several outright communist plays; among them 'Die Massnahme' ('The measure') and 'Die heilige Johanna der Schlachthofe', 1932 ('St. Joan of the slaughter-houses'). The latter play is located in America and Brecht tries to prove the necessity of the downfall of capitalism and free enterprise. In 1933, the Democratic (Pro-Hitlerian) Government of Meuse (Darmstadt) forbade the performance of 'St. Joan of the slaughter-houses' because of its communist tendency. One of the shorter plays of Brecht (I forgot the title) is written in praise of the secret societies in all countries which work for Soviet - Russia. Berthold Brecht was in Moscow several times; he was co-editor of the Russian Magazine 'Das Wort' (it appeared in Moscow during the Nazi-Regime in German language). I remember distinctly to have read in one of the issues a diatribe of Brecht against America. I happen to be in contact with friends of Brecht and therefore I know that he has not deviated a bit from the official Russian party line. Several weeks ago he said something like that: he and his like are now obliged to pain themselves off 'as Democrats'. As far as I know, Brecht plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move in the Western Zone of Germany in order to work for his communist ideas. The above named works of Brecht are available in the library of Congress. Nobody who reads them will doubt that they are communist literature."

E B I

Should you use any of the above information, you are requested to protect the source.

cc: Los Angeles
(LA file 100-12112)

COMMUNICATIONS SECTION
100-19077
NOV 21 1947
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

100-19077-7

52064 1947

Date: December 2, 1947

To: Director
Central Intelligence Agency
2430 K Street, N. W.
Washington, D. C.

From: John Edgar Hoover - Director, Federal Bureau of Investigation

Subject: BERTOLT VUON FRIEDRICH BRECHT, with aliases,
EUGEN REINHOLD FRIEDRICH BRECHT, BERT BRECHT,
NURDAT

The subject, reported on several occasions to be a Communist and known to be the author of Communistic writings, left New York City bound for Paris, France, October 31, 1947 via Air France.

Brecht was born February 10, 1898, Augsburg, Germany. He married Helen Weigel, actress, Berlin, Germany, 1928, and has two grown children, Stefan and Barbara. He entered the United States with his family at San Pedro, California, July 21, 1941, aboard the SS Annie Jackson from Helsinki, Finland. At first he resided at 217 25th Street, Santa Monica, California and later at 1063 26th Street, Santa Monica, his present address. He filed his declaration of intention December 8, 1941, at Los Angeles.

The book "20th Century Authors" states that Brecht's writings and unremitting political activities—he was a member of the Augsburg Revolutionary Committee—earned him the honor of being fifth on the Nazi list when Hitler's Meerhall Putsch failed. It states further that after Hitler's rise to power Brecht was expelled from the Third Reich and thereafter lived in France, Norway, the Soviet Union, and the United States. The book "Germany: A Self Portrait" states that after Brecht, escaped from Germany when Hitler came to power he lived in France, Denmark, Norway, Soviet Russia, and the United States.

RECEIVED NEW YORK

It has been reported that in Germany Brecht was a member of various Communist front organizations and participated in many affairs sponsored by the German Communist Party. It has further been reported that both Brecht and Brecht were Communists in Germany and there was a communication that political attitude as it was evidenced in their

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

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DEC 4 1947
J. Edgar Hoover

21 DEC 12 1947

activities and associations and in the writings of Brecht. It has been separately alleged that in Germany Brecht had the reputation of being radical and an associate of persons with Communist inclinations, and that in the United States Brecht continued to be a radical and an enemy of capitalism.

Subject is the author of numerous plays, articles and songs extolling Communism and the workers' movement. Hans Eisler, who testified September 24, 1947 before the Committee on Un-American Activities, House of Representatives, regarding his Communist connections and who is presently out on bond awaiting a deportation hearing, collaborated with Brecht and wrote music to many of his songs and plays.

In the latter part of 1943 Brecht traveled to New York City where he resided at an apartment located at 124 East 57th Street, New York City, which was then occupied by Ruth Berlan, a Danish writer alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark, and Ida Bachmann. It is alleged that on January 17, 1944, Gerhart Eisler visited this apartment. It was reported that during the first half of 1944 activities of Free German Movement in New York increased considerably and that there was a strong coalition at work to establish a Free German organization in that city. Bert Brecht was said to be active in attempting to organize this committee.

During 1944 Ruth Berlan, associate of Brecht in Europe who came to the United States on the same boat with Brecht and alleged mistress of Brecht, resided at the residence of Salka Viertel and reportedly engaged in photographic work for Brecht which took the form of making 35 mm. photographic copies of a German language manuscript prepared by Brecht. This manuscript reportedly was for education of the German people after the war and on another occasion was reported for the purpose of educating German Prisoners of War in the United States.

A confidential source, believed reliable, advised the Bureau on November 5, 1947 that Brecht planned to travel to Europe; would visit Switzerland, and might try to move into the Eastern Zone of Germany in order to work for his Communist ideas.

Please furnish any information you receive or develop on the subject's activities in Europe of a Soviet intelligence nature, and any indications of his return to the United States.

SAC, Los Angeles

December 3, 1947

Director, FBI

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases;
INTERNAL SECURITY - R
(Los Angeles File 100-18212)

Attached you will find two copies of a November 5, 1947 letter addressed to the Bureau by [redacted] containing information on the subject.

There are also attached two copies of an English translation of an anonymous letter sent to the Bureau from Los Angeles, postmarked November 12, 1947 and written in German.

[Handwritten signature]
Enclosures

APC:vj

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55 DEC 5 1947

COMMUNICATIONS SECTION

MAILED 4

DEC 3 - 1947 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

53 DEC 11 1947

SAC, Philadelphia

December 3, 1947

Director, FBI

WENFOLT EUGEN FRIEDRICH BRECHT, with aliases;
INTERNAL SECURITY - R
(100-23806)-

Reurlet 11/4/47. You will find attached two copies of
[redacted] letter dated November 5, 1947.

No further interview of [redacted] is desired unless
and until requested by Los Angeles, the office of origin.

Enclosure

APC:vj

RECORDED

EX-31

F B I

55 DEC 5 1947

COMMUNICATIONS SECTION

MAILED - 4

★ DEC 3 - 1947 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

71 DEC 12 1947

SAC, Los Angeles

January 7, 1948

TELETYPE, FBI

RECEIVED DIRECT

INTERNAL SECURITY - R

There are enclosed herewith two copies of an English translation of an anonymous message in German written on a postcard which was mailed to the Bureau in an envelope postmarked at Los Angeles 7, California, November 12, 1947.

You should endeavor to identify subjects [redacted] and [redacted]. There is no record of this latter individual in the files of the Bureau.

100-190707-78

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EX-100 100-190707

Enclosure

AFC:m

COMMUNICATIONS SECTION
MAILED 12
JAN 8 1948 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

317

50 JAN 22 1948

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-05-11 BY 8

RECORDED

SECRET

TRANSLATION FROM THE GERMAN

BRECHT

You let yourselves be told by BRECHT that he was never in a Communist Party! If anyone was ever a Communist, and if anyone gave a false oath, it was he. I am an old lady and know all the people from Berlin BRECHT was always a Communist and, no less a one than EISLER, who at least half told the truth. Likewise FEUCHTWANGER—he was proud in Munich; wherever he spoke, he emphasized his membership in Communism. And everybody is laughing at you, they are all making fun about "your stupidity", as they are all in the habit of calling it. Why don't you try to get the lists of Communist members through your agents over there. You would be amazed at how many got into the country. There is also one THAN, a very wicked and dangerous man, or even a Mrs. or a Miss EVA LANDESHOF.

There are many more dangerous persons of this sort. They have all sworn one false thing when they entered this country, for they were all Communists over there, all of them no less so than the two EISLERS. and now they want to go over to the Russians, such as BRECHT, only in order to inveigh against America. Don't let them all out!

Translated by:

11-18-47

eh

Wt L. 1.
encl
1-7-48
APC

6/15

100-190707

Mr. E. Graham Morrison
Executive Assistant to the Attorney General

December 5, 1947

Director, FBI

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases;
INTERNAL SECURITY - R

Please refer to my memorandum to you of November 3, 1947 in which you were advised that [redacted] had furnished information to this Bureau regarding the subject's Communist connections after the subject testified October 30, 1947 before the Un-American Activities Committee that he had never been a member of any Communist Party.

[redacted] by letter of November 5, 1947, confidentially advised as follows:

"Brecht has always acted and written as a propagandist of Communism and Sovietism. In 1919 he was editorialist of the 'Rote Fahne' (Red Flag) in Augsburg. As a first reader of a well-known German Publishing House (Friedrich Munkel Verlag) I have followed Brecht's career from that time on. Brecht was an unwavering advocate of Soviet policy in Germany; he wrote several outright Communist plays; among them 'Die Massnahme' ('The Measure') and 'Die Heilige Johanna der Schlachthofe' (1932 'St. Joan of the Slaughter Houses'). The latter play is located in America and Brecht tries to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the Democratic (Pro-Hitlerian) Government of Heese (Darmstadt) forbade the performance of 'St. Joan of the Slaughter Houses' because of its Communist tendency. One of the shorter plays of Brecht (I forgot the title) is written in praise of the secret societies in all countries which work for Soviet Russia. Berthold Brecht was in Moscow several times; he was co-editor of the Russian magazine 'Das Wort' (it appeared in Moscow during the Nazi Regime in German language). I remember distinctly to have read in one of the issues a diatribe of Brecht against America. I happen to be in contact with friends of Brecht and therefore I know that he has not deviated a bit from the official Russian party line. Several weeks ago he said something like that; he and his like are now obliged to palm themselves off 'as democrats'. As far as I know, Brecht plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move in the Eastern Zone of Germany in order to work for his Communist ideas. The above named works of Brecht are available in the Library of Congress. Nobody who reads them will doubt that they are Communist propaganda literature."

The records of the Immigration and Naturalization Service at New York indicate that entry permit 3145799 indicates that Brecht left New York on October 31, 1947 via Air France Airlines.

Enclosed above is the information of your file. It is being furnished to the Immigration and Naturalization Service.

8 DEC 1947

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INDEXED
100-190707

ENC

The Commissioner
Immigration and Naturalization Service

December 5, 1947

Director, FBI

BERNOLD EUGEN FRIEDRICH BRECHT, with aliases;
INTERNAL SECURITY - R

Please refer to my memorandum of November 3, 1947 by which you were
furnished information on the subject, [redacted] mentioned in this memo-
submitted to this Bureau a confidential letter dated November 5, 1947,
which contained the following additional information which may be of some
assistance to you:

"Brecht has always acted and written as a propagandist of Com-
munism and Sovietism. In 1919 he was editorialist of the *'Rote Fahne'*
(*Red Flag*) in Augsburg. As a first reader of a well-known German
Publishing House (*Frei Masken Verlag*) I have followed Brecht's career
from that time on. Brecht was an unswerving advocate of Soviet policy
in Germany; he wrote several outright Communist plays; among them
'Die Massnahme' (*The Measure*) and *'Die Heilige Johanna der Schlachthofe'*.
1933 (*St. Joan of the Slaughter Houses*). The latter play is located
in America and Brecht tries to prove the necessity of the downfall of
capitalism and free enterprise. In 1932, the Democratic (Pro-Fitterian)
Government of Meisse (Darmstadt) forbade the performance of 'St. Joan
of the Slaughter Houses' because of its Communist tendency. One of
the shorter plays of Brecht (I forgot the title) is written in praise
of the secret societies in all countries which work for Soviet Russia.
Berthold Brecht was in Moscow several times; he was co-editor of the
Russian magazine *'Das Wort'* (it appeared in Moscow during the Nazi
Regime in German language). I remember distinctly to have read in one
of the *'Licht'* a diatribe of Brecht against America. I happen to be
in contact with friends of Brecht and therefore I know that he has
not deviated a bit from the official Russian party line. Several weeks
ago he said something like that; he and his like are now obliged to
palm themselves off 'as democrats'. As far as I know, Brecht plans
to travel to Europe very soon via Switzerland and I am convinced that
he will try to move in the Eastern Zone of Germany in order to work
for his Communist ideas. The above named works of Brecht are avail-
able in the Library of Congress. Nobody who reads them will doubt
that they are Communist literature."

The Bureau received on November 12, 1947 an anonymous letter written
in German and postmarked at Los Angeles, California, November 12, 1947, a copy
of which is attached.

COMMUNICATIONS SECTION
RECEIVED
NOV 15 1947
U.S. DEPT. OF JUSTICE
RECEIVED
NOV 15 1947
U.S. DEPT. OF JUSTICE

INDEXED
100-19070
C.H.
11/15/47

December 2, 1947

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases,
EUGEN BERTHOLD FRIEDRICH BRECHT, BERT BRECHT,
REEDAT

The subject left New York City bound for Paris, France,
October 31, 1947 via Air France Airlines.

Brecht was born February 10, 1898 at Augsburg, Germany. He married Helen Weigel, actress, Berlin, Germany, in 1928 and has two grown children, Stefan and Barbara. He entered the United States with his family at San Pedro, California, July 21, 1947 aboard the SS Annis Jackson from Helsinki, Finland.

The book "20th Century Authors" states that Brecht's writings and unremitting political activities—he was a member of the Augsburg Revolutionary Committee—earned him the honor of being fifth on the Nazi list when Hitler's Beerhall Putsch failed. It states further that after Hitler's rise to power Brecht was expelled from the Third Reich and thereafter lived in France, Norway, the Soviet Union, and the United States. The book "Germany: A Self-Portrait" states that after Brecht escaped from Germany when Hitler came to power he lived in France, Denmark, Norway, Soviet Russia, and the United States.

It has been reported that in Germany Brecht was a member of various Communist front organizations and participated in many affairs sponsored by the German Communist Party. It has further been reported that both Mr. and Mrs. Brecht were Communists in Germany and there was no doubt about their political attitude as it was evidenced in their activities and associations and in the writings of Brecht. It has been separately alleged that in Germany Brecht had the reputation of being radical and an associate of persons with Communist inclinations, and that in the United States Brecht continued to be a radical and an enemy of capitalism.

Other known contacts of the subject in the United States have been: Otto Katz, a reported Soviet agent formerly active in Mexico City, Mexico in the Free German Movement; Fritz Lang, movie director and Communist sympathizer; Martin Hall (Karl Adolf Rudolf Hermann Jacobs), German lecturer and strong Russian sympathizer; Heinrich Mann; Lion Feuchtwanger, and Hermann Hesse, all known as liberal German refugee writers.

RECORDED

EX-82

71 DEC 10 1947

RECEIVED BY ORIGINAL

Legal Attache
London, England

DEC 8 1947

The subject testified October 30, 1947 before the Committee on Un-American Activities, House of Representatives, at Washington, D. C., at which time he stated that he was not and never had been a member of any Communist Party in this or any other country.

The above is for your information. Should you receive anything additional on Brecht's activities while in Europe that would be of interest to us, I would appreciate your advising me.

Office Memorandum

UNITED STATES

GOVERNMENT

TO : Director, FBI

DATE: January 6, 1948

FROM : SAC, New York

SUBJECT: BERTOLT EUGEN FRIEDERICH BRECHT, was;
INTERNAL SECURITY (R).

Re NY letter dated 11/3/47 and Bureau teletype 11/13/47 requesting subject be interviewed.

It was learned from informants of this office that BRECHT had not been observed at the apartment of RUTH BERLAU, 124 East 57th St., NYC, since about the time he testified before the House Committee on Un-American Activities on 10/30/47.

On 11/19/47, representatives of the Experimental Theater, unit of the American Theater & Academy, 139 West 44th Street, advised Celebrity Service, Inc., NYC, that BRECHT was in Switzerland and would not be in NYC for the opening of "Galileo" 12/7/47 which was sponsored by that organization. Records of Immigration & Naturalization Service, NYC, reflect that EUGEN BRECHT, undoubtedly identical with the subject, left NYC on 10/31/47 for Paris, France, via Air France Airlines, plane #F-BAZL. His age was indicated to be 49 years old and had re-entry permit 1437991. A stop has been placed with Customs at NYC to notify this office on subject's return to the US and it is suggested Los Angeles place a national customs stop if deemed advisable.

* Confidential Informant [redacted] advised that on 11/3/47 MARTHA DODD STERN, subject of another investigation, conferred with JOHN O. CRANE concerning BRECHT'S play "Galileo" and the latter stated he would like to present it in his theater in Rome. They made arrangements for RUTH BERLAU to meet CRANE at his office, 522 Fifth Avenue, NYC, on 11/13 to discuss the play, and STERN remarked BERLAU had BRECHT'S power of attorney. BERLAU was at STERN'S home at the time.

The same informant advised that on 11/7/47 JOHN O. CRANE told MARTHA DODD STERN that BERLAU had brought him the manuscript of "Galileo" which he was interested in and he was sending it to Italy. CRANE indicated he would write "him" (BRECHT) and arrange the contact in Italy for him apparently concerning presentation of the play. CRANE stated STERN had done a good job with BERLAU as the latter was very cooperative, and added he had told BERLAU to write to his friend in Europe as soon as she gets over there. STERN stated

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BW:els
100-67077RECORDED
INDEXED

EX-57

22

JAN 10 1948

52 JAN 19 1948

FIVE

NY 100-67077.
Letter to Director

BERLAU had contacted the "open city man" who wants to make a movie of the play.

JOHN O. CRANE is Director of the National Council of AMERICAN SOVIET FRIENDSHIP and organizer of the American Society for Cultural Relations with Italy.

Local newspapers reported that "Galileo" was presented during week of 12/7/47 by the Experimental Theater at the Maxine Elliott Theater starring CHARLES LAUGHTON.

This case is being RUC'D to Los Angeles.

CC: Los Angeles
NY file 100-54836

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-7312**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 1/3/38	PERIOD FOR WHICH MADE 8/1/37 to 1/2/38 1/2/38 to 1/3/38 1/3/38 to 1/3/38	REPORT MADE BY [REDACTED]
TITLE BARTOL EUGEN FRIEDRICH BARTH, was.			CHARACTER OF CASE 100-7312-3

SYNOPSIS OF FACTS:

BARTH's play Galileo produced in Los Angeles 1/3/38 and acted to produce it in Italy as a political picture. Barthol submitted to House Committee on Un-American Activities where he testified he was not a Communist. BARTH admitted writing revolutionary literature in Germany, cause of anti-fascist feelings. He acknowledged visit of HENRI KIMMEL, collaboration with HENRI KIMMEL, and acquaintance with HENRI KIMMEL. Barthol departed from Los Angeles 1/31/38 for Europe. He was involved in the Galileo play.

REFERENCE: Bureau File Ref No 100-150707.
Lead from Los Angeles to the Bureau dated 1/3/38.

DETAILS: The investigation of this case was re-opened upon receipt of information that BARTH intended to leave the United States and be gone for a period of eighteen months.

AT LOS ANGELES, CALIFORNIA

On July 21, 1937, issue of the Los Angeles Daily News carried an article by VIRGINIA MURPHY, drama editor, in which it was stated that Galileo, the BARTHOLOMEW play starring CHARLES LAMONT, was to receive its world premiere at the Coronet Theater, July 30, 1937. The play was to be directed by JESSE LAMONT, subject of a Los Angeles file. The producers of Galileo was T. EDWARD HUBBARD, who was going to take the play to New York for an engagement there after its run at the Coronet Theater.

APPROVED AND FORWARDED <i>[Signature]</i> SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
COPIES DESTROYED COPIES OF THIS REPORT 5 Bureau 1 New York (Info.) 3 Los Angeles	[REDACTED]

The article went on to state that BRECHT would probably be in New York for the opening of the play but that he was leaving with his wife for Switzerland in September. BRECHT was traveling with his first American citizenship papers to the city of Zurich, and from there he intended to return to Germany which, the writer stated, he had not seen in fourteen years.

The remainder of this article dealt with BRECHT's background and his literary career and mentioned his collaboration with ELLA WINTER on the play "Expedient."

Source A advised that early in August BRECHT received a cablegram from Berlin, Germany, giving him the address of one DUDON who is believed to be identical with S. DUDON, an associate of BRECHT and EISLER at the time they wrote "Die Massnahme," a play alleged to be Communist in nature. The telegram received by the subject was signed "CHARLOTTE," believed to be CHARLOTTE DIERFELD a well known sympathizer of the Communist Party.

Source A also related that J. CLAUSS COLLINS, 49 Taberry Road, Santa Monica, California, addressed a message to ELLA WINTER, Press Center, Berlin, Germany, telling her that BRECHT intended to come to Berlin and was interested in a theater there.

The indices of the Los Angeles Office were checked with negative results relative to COLLINS, although it is known that 49 Taberry Road, Santa Monica, is the residence of DONALD OGDEN STEWART, the husband of ELLA WINTER. It is known too that ELLA WINTER was in Germany at the time COLLINS sent the message which was in the latter part of July.

The Philadelphia Office advised by teletype dated August 15, 1947, that BRECHT had been issued Re-entry Permit Number 1437591 on March 11, 1947. He intended to visit Switzerland, Sweden, Denmark, France, and Italy for the period of eighteen months in order to negotiate with theaters and publishing houses. His address abroad was to be in care of FRANCES HILL, Zolteburgstr 15, Zurich, Switzerland.

Referenced letter to the Bureau requested the Washington Field Office to ascertain at the State Department whether BRECHT had applied for an Exit Visa and the type of Passport on which he was traveling. The Washington Field Office replied by letter dated August 20, 1947, and stated that the Visa Division, Department Of State, had no record of any application for Exit Visa for BRECHT and further advised that no Exit Permit had been required for Switzerland and other foreign countries except Germany and Japan since September, 1945.

[REDACTED] advised on October 4, 1947, that BRECHT had been in New York for the past three weeks preparing to leave the United States for Switzerland.

land and Italy where his play Galileo was going to be produced as a motion picture. The informant also related that BRECHT had been subpoenaed by the House Committee on un-American Activities to appear in Washington in the latter part of October, 1947, with other individuals already subpoenaed from the motion picture industry.

By letter dated October 11, 1947, to the Bureau, the New York Office was requested to locate BRECHT. By teletype dated October 22, 1947, New York advised that BRECHT was then residing with RUTH BERLAU, at 124 East 57th Street, New York City. New York teletype further stated that New York newspapers reported that BRECHT's play Galileo, starring CHARLES LAUGHTON, was to be presented for one week starting December 7, 1947, under sponsorship of the KIPPERTHEATRE, an adjunct of the AMERICAN NATIONAL THEATRE AND ACADEMY.

By letter to the Bureau dated November 3, 1947, New York advised that RUTH BERLAU had returned from California in about the middle of October, 1947, and was again occupying her apartment at 124 East 57th Street, New York City. At about the same time, BRECHT started to reside with BERLAU at this address and spent most of his time in the apartment. It is noted that BERLAU has previously been referred to in this investigation at some length as the mistress of BRECHT.

The New York letter went on to note that BRECHT testified before the House Committee on un-American Activities that he was not a Communist but admitted that he had written revolutionary literature in Germany because of anti-Hitler feelings. He further testified that he had collaborated with HANNS KISLER whom he had known since the middle twenties. He admitted having an acquaintanceship with GERHART KISLER and other Communists. BRECHT's testimony was set forth at length in October 11, 1947, issue of the New York Times. According to the New York Journal American Newspaper BRECHT stated that GERHART KISLER had visited him in 1943. With regard to this statement by BRECHT, it is noted that investigation in this case reflected that KISLER had met BRECHT on at least three occasions in 1943 and 1944.

On October 29, 1947, [redacted] advised the New York Office that HENRY GOOD STERN, a subject in the MOGASO, had contacted RUTH BERLAU at this time. BERLAU told Mrs. STERN that she was leaving for Denmark soon for a three or four month stay. Mrs. STERN inquired about BRECHT and BERLAU stated that he was in Washington, D. C., but would return to New York City on October 30, 1947. Mrs. STERN and BERLAU discussed the hearings before the House Committee on un-American Activities and MARTHA STERN inquired how BRECHT felt about the hearings. STERN replied that it was more difficult for BRECHT than other witnesses and that his primary consideration was that he was not an American. Mrs. STERN then invited BERLAU as well as BRECHT to her home on November 3, 1947, this was apparently to be a social meeting.

By teletype dated November 20, 1947, New York Office advised that BRECHT had left New York City bound for Paris, France, on October 31, 1947, via AIR FRANCE AIRLINES and that a customs stop had been placed by New York City for the subject's return.

Source B on November 5, 1947, furnished the following information relative to the subject:

"The day before yesterday the writer BERTHOLD BRECHT appeared before the Committee on Un-American Activities and stated that he never wrote communistic literature but wrote only against Hitler. In reality, BRECHT has always acted and written as a propagandist of Communism and Sovietism. In 1919 he was editorialist of the 'Rote Fahne' (Red Flag) in Augsburg. As a first reader of an well-known German Publishing House (Drei Masken Verlag) I have followed BRECHT's career from that time on. BRECHT was an unwavering advocate of Soviet policy in Germany; he wrote several outright communistic plays; among them 'Die Massnahme' ('The Massacre') and 'Die heilige Johanna der Schlachthofe', 1932. 'St. Joan of the slaughter-houses'. The latter play is located in America and BRECHT tries to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the Democratic (Pre-Hitlerian) Government of Hesse (Darmstadt) forbade the performance of 'St. Joan of the slaughter-houses' because of its communistic tendency. One of the shorter plays of BRECHT (I forgot the title) is written in praise of the secret societies in all countries which work for Soviet - Russia. BERTHOLD BRECHT was in Moscow several times; he was co-editor of the Russian Magazine 'Das Wort' (it appeared in Moscow during the Nazi-Regime in German language). I remember distinctly to have read in one of the issues a diatribe of BRECHT against America. I happen to be in contact with friends of BRECHT and therefore I know that he has not deviated a bit from the official Russian party line. Several weeks ago he said something like that: he and his like are now obliged to palm themselves off 'as democrats'. As far as I know, BRECHT plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move in the Eastern Zone of Germany in order to work for his communistic ideas. The above named works of BRECHT are available in the library of Congress. Nobody who reads them will doubt that they are communistic literature."

On November 20, 1947, a copy of a document sent by RUTH BERLAU to ROY GEIGER, a film producer whose offices are located at 1518 North Las Palmas Avenue, was furnished by a highly confidential source. From the context of this document it was apparently true that GEIGER and BRECHT had been negotiating for months relative to the Galileo film contract. BERLAU was extremely up set that the contract had not yet been signed because she stated that she did not have any money and as a result was trying to sell her furniture, "my apartment, and everything." BERLAU went on to say that BRECHT was writing to her from

LA 100-18112

Paris, that he had often told GEIGER how important it was for BERLAT to get away and that GEIGER should have money ready for her. BERLAT implored GEIGER to send her the promised \$3,000.00 and stated that she had received BERLAT's power of attorney and could then sign the contract as soon as she received it. This document is being retained in the files of the Los Angeles Office.

Inasmuch as the subject of this investigation has left the United States and because [REDACTED] has stated that she did not expect the subject to return to this country, in that he had always criticized the American way of life and expressed his contempt for it, this case is being closed.

CLOSED

SAC, Los Angeles

January 31, 1949

Director, FBI

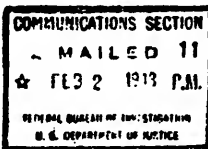
BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY - R
Your file 100-18112

In accordance with your recommendation, the Security Index Card relative to the captioned individual has been cancelled and you are authorized to place your copy thereof in the investigative case file.

100-190707

LGD:eww

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____



Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: January 13, 1948

R.B.H. gte
FROM : SAC, Los Angeles

SUBJECT: BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY - R
Bureau File 100-190707

Re: SA [REDACTED], Los Angeles, dated January 8, 1948,
in which subject's departure from the United States for an extended period
of time was reported.

In view of the above, it is suggested that consideration be given to
placing subject's Security Index Card in his case file. It is requested that
this office be advised of any action taken so that the appropriate steps may be
taken here.

JRB:PJC
100-18112
C-4

RECORDED

103 22 JAN 14 1948

59 FEB 5 1948

NAME:

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases,
Eugen Berthold, Friedrich Brecht, Bet Brecht,
Berdat.

RESIDENCE:

Care of Praesen Films, Zurich, Switzerland. Departed
from U.S.A. October 30, 1947 for Europe. Expects to return
to U.S.A. in eighteen months.

DESCRIPTION:

Age 48, born 2/10/98, Augsburg, Germany; 5' 8" or
5' 9"; 130 lbs.; brown eyes, wears dark rimmed glasses;
dark brown hair, cut short and combed forward; medium
dark complexion; scar on left cheek; speaks German, and
English with accent; social security number 571-24-8405;
wears caps; married to HELENE HEIGER BRECHT who is
age 46, born 5/12/00, Austria; 5' 3"; 114 lbs.; brown
eyes; brown hair, combed straight back and cut short;
dark complexion; mannish looking; dresses very oddly
at times, wearing ankle length skirts and peasant costumes.

OCCUPATION:

Poet and playwright; works at home.

PRINCIPAL CONTACTS

Soviet Consular officials and Communist Party
members and fellow travelers in the film industry.

MAIL DROP

None known

ORGANIZATION:

Probably Propaganda Branch and VOKS.

SURVEILLANCE NOTES:

Not surveilled.

(photo of BERTOLT and HELENE BRECHT)

2 ENCL.
ENCL ATTACHED

ST 1

FBI
U.S. DEPT. OF JUSTICE

52 FEB 6 1948

Arthur Eugene Vance, Portland



PORTLAND
OREGON

1918

Completed for last night by Mrs. [illegible]

Helene [illegible]

RIGHT
INDEX
FINGER



PORTLAND
OREGON

1918

Office Memorandum

m • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: February 7, 1948

FROM : SAC, New York

SUBJECT: WERTOLT EUGEN FRIEDRICH BRECHT, was;
INTERNAL SECURITY - R;

Reference is made to the report in this case of SA [redacted] dated January 8, 1948, at Los Angeles, wherein it was reported that [redacted] has stated she did not expect the subject to return to this country.

Reference is also made to New York letter dated January 6, 1948, wherein it was stated a customs stop had been placed at New York City. In view of the above, the Los Angeles office is requested to advise whether the customs stop at New York City should be continued.

cc: Los Angeles

EW:LOF
100-67077

RECORDED

EX-127

31 FEB 10 1948

FIVE
3-10-48

G.I.R. 4

178
60 FEB 19 1948

LA advised by O-1 2/11/48
that LA has to stop
dated 5/1/48 (do cc to
Bureau) advised NY stops
could be discontinued
Rb 2/29/48

TO : Director, FBI
FROM : SAC, Los Angeles

DATE: February 24, 1948

SUBJECT: HERTOLD EUGEN FRIEDRICH BRECHT, was.
DEPORTATION AND DENATURALIZATION CASES
INTERNAL SECURITY - C
(Bufile 100-190707)

Reference is made to SAC letter No. 137 dated October 20, 1947.

Subject HERT BRECHT first came to the United States in 1935 for a period of about six months, at which time he returned to Germany. He entered the United States the second time at San Pedro, California, on July 21, 1941, and was engaged principally in writing revolutionary material in the German language. His associates and co-workers were largely Communists, Communist Party line followers, and sponsors for Communist front organizations. He went to Italy in October, 1947, allegedly for the purpose of aiding in the production of a picture in which HANS EISLER and ORSON WELLES are interested. The investigation fails to show that BRECHT is actually a Communist Party member; but his writings, his connections, and his private life and conduct are such as would warrant the refusal of his re-entry into the United States.

The Immigration and Naturalization Service at Columbus Avenue, New York City, has informed that Manifest No. 1-36-12312 reflects that HERTOLD BRECHT was admitted to the United States on October 15, 1935, having arrived on the S.S. AQUITANIA from Southampton, England. He gave his age as 38. BRECHT was given two extensions, one from December 12, 1935 to January 31, 1936; the second from January 31, 1936, to February 5, 1936, at which time he departed on the S.S. MAJESTIC at New York City to Southampton, England.

The Immigration and Naturalization Service at Philadelphia, Pennsylvania, on March 14, 1945, advised that the records of that office reveal that EUGEN HERTOLD FRIEDRICH BRECHT entered the United States on Immigrant Visa (quota) No. 181 on April 15, 1941, issued at the American Consulate at Helsinki, Finland. He stated that he had lived in Germany from 1933 to 1938; Denmark, 1938 to 1939; Sweden, 1938 to 1939; and Finland, up to April 18, 1939. He gave his destination as follows: "To join WILLIAM DIETTERLE, 3351 North Knoll Drive, Hollywood; intends to stay in the United States as a permanent resident." The

RECORDED

INDEXED

58 JUL 27 1948

COPIES DESTROYED

date of his entry at San Pedro, California, was July 21, 1941. BRECHT stated that he was last a citizen of Germany, although "expatriated" by that country. He also stated that he was born at Augsburg, Germany, February 10, 1898. BRECHT was accompanied by his wife, HELEN WEIGL-BRECHT, and a son, STEFAN, 18, and BARBARA, 12 years of age. He declared his intention to become a citizen of the United States on December 8, 1941, at Los Angeles, California. He registered as an alien enemy in February, 1942, Registration No. 762464.

The records of the Immigration and Naturalization Service, Los Angeles, reveal that BRECHT filed a "Formal Intention" to become an American citizen in 1941 but has done nothing further towards securing final citizenship papers. Informants have advised that BRECHT has intended to return to Germany ever since his arrival in the United States, and, in 1944, he went to San Francisco for the purpose of consulting the Czech Consul, one BENES, about securing a passport. When advised that an exit visa from the United States might not be granted, BRECHT and HANS EISLER are alleged to have commented: "Well, the border is near-by."

BRECHT'S COMMUNIST HISTORY

[REDACTED] advised that they knew Mr. and Mrs. BRECHT in Germany, where they were Communists; that their political attitude at that time was evidenced in their activities, associates, and the writings of BRECHT.

[REDACTED] stated that he knew BRECHT by reputation in Germany, where he was an associate of persons with Communist inclinations. He also stated that BRECHT worked on the picture "Hangmen also die," in the production of which he acted as story writer and technical advisor on underground activity in Europe. [REDACTED] also stated that subject's knowledge of the underground was attained through personal experience, as subject was imprisoned by the Nazis at one time, and it is believed that he had been severely treated by the Nazis.

~~CONFIDENTIAL~~ [REDACTED] informed that BERT BRECHT was in Los Angeles in the early part of 1936. This informant described BRECHT as a Communist Party sympathizer, and stated that BRECHT was one of the group that formed the German-Communist Modern Music group under the direction of Professor ELI XACOBSEN, Soviet Agent.

~~CONFIDENTIAL~~
[redacted] on July 10, 1943, informed that BERT BRECHT, ELM EISLER, and FRITZ LANG were working together on a film entitled, "Unconquered." BRECHT was the author of this story, LANG the director, and EISLER the music writer. The story was later changed to "Hangmen also die." Informant has stated that this was a war melodrama that was produced by ARNOLD PRESSBURGER, directed by FRITZ LANG, and adapted from the original story by BERT BRECHT and FRITZ LANG. This informant described producer PRESSBURGER as a sympathizer with the Hollywood-Communist element and stated that critics claimed this film to be Communist propaganda.

Surveillance by Special Agent [redacted] and other Bureau Agents of the Los Angeles Office reveals that GREGORY KREIFETS, LION FEUCHTWANGER, BERT BRECHT, and HEINRICH MANN are in frequent contact with each other and with the "Free German Activity in the Los Angeles Area."

A letter from the Bureau dated July 26, 1944, relative to the subject reflects that BRECHT was placed on the "General Watch List" in view of his activities in behalf of the Free Germany Movement.

[redacted] of the Associated Press, 6726 Milner Road, Los Angeles, on August 15, 1944, informed that he was aware, through his own sources, that BERT BRECHT is considered a Communist. [redacted] expressed the belief that BRECHT would possibly depart from the United States and would proceed to some occupied country such as Italy, and BRECHT would be in contact with many old-time Communists who are acting on behalf of the Soviet Union.

[redacted] stated that the council issued a declaration of its purposes. This declaration was signed by the following persons residing in the Los Angeles area:

Lion Feuchtwanger
Alexander Granach
Oscar Homolka
Leopold Jessner
Fritz Kortner
Fetters-Lorre
Heinrich Mann
Guenther Stern
Berthold Viertel.

A memorandum entitled, "German Communist Activities in the Western Hemisphere," prepared by Special Agent ROBERT M. W. KEMPTER dated August 3, 1945, relates that in 1935 a literary magazine "Das Wort" (The Word) was published, and it bore the signatures of BERT BRECHT, LYON FEUCHTWANGER, and WILLI BREDL as the editors. This magazine was published by a group of political refugees who fled Germany after the Reichstag fire on February 27, 1933, to Russia. This group of political refugees included many Communist deputies and writers, some of whom were leaders in the Communist Party.

FEUCHTWANGER is a German refugee writer with Communist sympathies. He is presently in Los Angeles collaborating with BERT BRECHT and HANS EISLER in the Free German Movement.

Concerning WILLI BREDL, available information appearing in the Hamburg People's Newspaper reflects that in 1923 BREDL participated in a Communist revolt in Hamburg. After HITLER came to power, BREDL was put into a concentration camp for a year or more. During the Spanish Civil War, BREDL was in the International Brigade. He is presently (October 2, 1944) a member of the Free German Committee in Moscow, and articles prepared by him appeared in "Freies Deutschland" the official organ of the Free German Movement emanating from Mexico.

A telegram from the Washington Field Office dated August 18, 1947, reflects that subject had been issued a re-entry permit on March 11, 1947, to visit Switzerland, France, Sweden, Denmark, and Italy for 18 months for the purpose of negotiations with theater owners and publishing houses. His address abroad was given as care of Prassens films, Weinbergstr 15 Zurich, Switzerland.

In a letter to the Bureau, it was reported that subject was preparing to leave the United States in September, 1947, for Switzerland and to go from there to Germany.

On October 4, 1947, advised that BRECHT has been in New York for the last three weeks, preparing to leave the United States for Switzerland and Italy where the play, "The Galileo" is going to be produced as a motion picture. This informant also advised that BRECHT has been intimately associated with HANS EISLER in the writing and production of plays, songs, and motion pictures both here, in the United States, and in Germany prior to 1933. BRECHT has been reported as being in contact with

GREGORI KHEIFETZ, former Soviet Vice Consul at San Francisco. It is known that KHEIFETZ has engaged in espionage activities while in California.

The Los Angeles Times for October 25, 1947, stated: "Communist invasion of Hollywood was carried on largely by ELI JACOBSEN, a charter member of the Communist Party, who founded the school now known as the 'People's Educational Center' and who has disappeared since quitting the Party. JACOBSEN told the committee. JACOBSEN, who set up the institution, was 'very agitated' when he decided to get out of the Communist Party, according to CARLSON."

"The FEC founder then revealed that he had been 'sent to Hollywood by the Party to conduct classes and educational propaganda among film folk, not the rank and file but the elite.'"

BRECHT testified before the House Committee on Un-American Affairs on October 31, 1947, that he was not a Communist - but admitted that he had written revolutionary literature in Germany because of anti-Nazi feelings. He also testified that he had collaborated with HANS EISLER, whom he had known since the middle 20's, and had an acquaintance with GERHART EISLER and other Communists. He also, according to the Journal-American Newspaper, stated that GREGORI KHEIFELT visited him in 1943.

A telegram from the New York City Office dated November 20, 1947, reveals that BRECHT on that day was in Switzerland. His re-entry permit No. A-1157990 - left New York for Paris, October 31, 1947, by air lines. Stop has been placed in New York City re return. Suggestion was made that a stop notice could be and would be placed if desired.

A confidential source, referred to as "Source B" in the report of Special Agent [redacted] in subject file, dated January 8, 1948, reveals that: "In reality, BRECHT has always acted and written as a propagandist of Communism and Sovietism. In 1919, BRECHT was editorialist of the 'Rote Fahne' (Red Flag) in Augsburg." - "I have followed BRECHT's career from that time. BRECHT was an unwavering advocate of Soviet policy in Germany. He wrote several outright Communist plays; among them 'Die Massnahme' (The Measure) and 'Die Heilige Johanna Der Schlachthofe,' 1932, (St. Joan of the slaughter houses). The locale of this play is in America, and BRECHT tried to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the democratic government of Meuse forbade the performance of this play because of its Communist tendency. One of the short plays of BRECHT is written in praise of the secret societies in all countries which work for Soviet Russia."

... This source reveals that BRECHT was in Moscow sometimes; that he was co-editor of the Russian magazine "Das Wort," which appeared in the German language. Source states that he read in one of the issues "A diatribe of BRECHT against America." This source also stated: "I know that he has not deviated a bit from the official Russian Party line." Source further stated that BRECHT was heard to say: "He and his like are not obliged to pawn themselves off as 'democrats'." This source also predicted that: "BRECHT plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move into the Eastern zone of Germany in order to work for his Communist ideas."

K CONFIDENTIAL [REDACTED] on August 21, 1944, informed that a girl friend of BERT BRECHT recently arrived from New York and was staying with PETER LORRE and KAREN VENUE, whom LORRE will marry as soon as his divorce is final.

[REDACTED] BRECHT is presently married and living with his legal wife and two children at 1063 26th Street, Santa Monica, California.

The report of Special Agent [REDACTED] New York City, dated May 23, 1944, re RUTH BERLAU, reveals that BERLAU, whose married name was Mrs. ROBERT LUND and whose pen name is MARIAN STEN, was born in Denmark on August 24, 1906, and came to the United States on July 27, 1941, entering the United States at San Pedro, California, and was employed from October 29, 1942, to August 17, 1943, as assistant script editor at \$2,600 per year by the O.W.I. It should be noted that BERLAU came to the United States on the same ship as BRECHT and his wife and two children, and that BRECHT was instrumental in securing a job with O.W.I. for her.

✓ [REDACTED] rented a studio apartment to BERLAU and IDA HACHEMANN, and they sublet part of the apartment to BERTOLT BRECHT, a writer from California. This report from New York refers to BRECHT as a widely known Communist, who is one of the leaders of the Free German Movement in the United States.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] March 31, 1945, RUTH BERLAU went to New York City where she had retained an apartment with IDA RACHMANN at 124 East 57th Street for 2 1/2 years. On May 19, BRECHT went to New York City and resided with RUTH BERLAU in her apartment until July 16, 1945, when he returned to Los Angeles.

In December, 1945, BERLAU suffered a nervous breakdown and entered the Long Island Home, Amityville, Long Island, New York; a hospital for mental patients. It is known that BRECHT paid at least a portion of BERLAU's bill at this institution.

There is a large internal security subject file on BRECHT in the Los Angeles Office. At the present time, he is reported as being in Rome, Italy, collaborating with ORSON WELLES in the production of "Galileo" play as a motion picture. It is also reported that HANS FISLER and his wife, who are being deported, are to join BRECHT in the near future. It appears that some action may be taken to prevent the return of BRECHT to the United States.

JGF:LL
100-18112
cc: 107-17

Director, FBI

January 11, 1949

SAC, Los Angeles

RE: HANES FISLER, with aliases
INTERNAL SECURITY - R
Bureau File 100-196220

On January 5, 1949, [redacted] advised during the course of interview that HANES FISLER and BERT BRECHT are presently in the Russian Sector of Berlin living at the Hotel Adlon on the Unter der Linden.

Informant had no knowledge of the activities of FISLER and BRECHT, but concluded from their mere presence there "eating, scarce food" in the Russian Sector that they must be there for some purpose of the Russian authorities. Otherwise, according to informant, they simply could not be there. Informant pointed out that several months ago BRECHT was known to get into Germany, although he was trying at the time. Informant stated that she was endeavoring to obtain information concerning the activities of FISLER and BRECHT and will report it to this office if successful.

This is merely for information.

BJV:LE
100-16124

cc-Bureau file 100-190707

New York

Washington Field

LA file 100-16112

ORIGINAL COPY FILED IN 100-16112

RECORDED - 2

FBI
80 JAN 18 1949

765
62 JAN 31 1949

Bert Brecht, GPU Songbird, Liked Hollywood Fine

From WALTER R. STOREY

MAY I GO BEYOND the necessary limitation of John Franklin Bardin's review of Bertolt Brecht's "Parable for the Theatre" (January 15) to show how Stalinist ideology has debased this potentially great artist? My information is based on the section of Ruth Fischer's "Stalin and German Communism" entitled "Bert Brecht, the Minstrel of the GPU."

In "The Punitive Measure," written five years before the Moscow trials, Brecht anticipated its methods and motivations. At this play's climax a young Communist is killed when he revolts against the party line. Then the Four Agitators justify their ruthlessness:

"Terrible it is, to kill.
But not only others but ourselves we
kill. ~~that~~ it becomes necessary.
But we cannot, we said, permit our-
selves not to kill. ~~only~~ on our un-
bending will to ~~save~~ the world
can we base the measure."

Such a blind willingness to destroy others and oneself at the behest of a party hierarchy can destroy the humanistic values of art, literature, science and mankind itself. Brecht, however, gives us another warning of

the lying and deceit of Communist tactics in this play.

He has his Controlchorus say: "Who fights for Communism must be able to fight and not to fight, to say the truth and not to say the truth, to render aid and to deny service, to keep a promise and to break a promise, to go into danger and to avoid danger, to be known and to be unknown. Who fights for Communism has of all the virtues only one that he fights for Communism."

Again, Brecht has his Controlchorus sing:

"What evilness would you not com-
mit to exterminate evilness?
Could you change the world, for
what would you be too good?
Who are you?
Sink into the mud, embrace the
butcher, but change the world; it
needs it."

We need no longer say, "Oh, that mine enemy had written a book!" Brecht gives expression to Stalinist brutality more forcefully than his master in the Kremlin. Let us recognize the significance and menace as the negation of all human values. Ironically enough the only butcher Brecht ever embraced was a Hollywood, which paid him well for his scenario writing:

Philadelphia, Pa.

This is a clipping from
Page 12 of the
NEW LEADER New York

Date 3-11-48
Clipped at the inst of
Government.

100-17007-A-
NOT RECORDED
45 APR 11 1948

52 MAY 2 1949

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI (100-190707)

DATE: January 25, 1952

FROM : SAC, New York (100-67077)

SUBJECT: BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R

See Ser 99 for

characterizing

██████████ a former Comintern representative in the United States during the years 1928 to 1938, was interviewed in Paris, France by SA ██████████ during January 1951. ██████████ was sent to the United States by ██████████ a Comintern representative who was head of the Workers International Relief. ██████████'s duties in the United States were to reorganize the W.I.R. branch in this country and while doing so he also engaged in other relief organizations for the benefit of the Communist Party, USA and also for the W.I.R. in Berlin, Germany. ██████████ was expelled from the Communist Party of Germany in 1939; therefore, ██████████ likewise severed his connection with the Communist Party at that time.

██████████ in relating the background of individuals whom he knew as Communists, advised that BERT BRECHT was a playwright in the 1920's in Germany of remarkable talent. BRECHT was a member of the Communist Party of Germany. He, together with FISCATOR and JOHANNES R. BECHER, were members of the same cultural front and did much to raise the Communist Party's prestige among writers and artists. BRECHT came to the United States during the 1930's and proceeded to Hollywood, California. He travelled in the same circles as OTTO KATZ and HANS NISLER on the west coast. However, ██████████ did not know how long BRECHT stayed in Hollywood.

██████████ stated he had an inkling BRECHT was also in Mexico and thought BRECHT was now one of the leaders of the Deutscher Kultur Bund which is organized on the cultural front by the S.E.D. ██████████ said that BRECHT was a member of the Communist Party of Germany since the 1920's. He thought that BRECHT came to the United States mainly because he desired to sell his manuscripts in Hollywood.

██████████ said BRECHT was not a Communist Party official. However, he is a good Party member and lives on his earnings as a playwright and writer. ██████████ thought that he came to the United States with the approval of the Party. He

cc: Los Angeles (100-18112)
NY 105-1261

ARS:MG (100-67077)

FEB 15 1952

RECORDED - 160
INDEXED - 160

OVER →

Letter to Director
NY 100-67077

was also of the opinion that he was told to help OTTO KATZ and the Communist Party forces in Hollywood. However, he was of the opinion that during BRECHT's stay in America he was primarily interested in selling scripts for motion pictures and several plays which were produced on Broadway.

████████ further advised that if the Communist Party approves of a visit of one of its members to the United States, such trip is undoubtedly for the benefit of the Party. He further stated that a Communist Party member in a foreign country would have to report to the Communist Party, USA when he arrived in the United States so that his activities are never outside the scope of the Communist Party, and consequently, if he should step out of line, he could be expelled from the Party.

Information which ██████████ furnished in a lengthy statement concerning individuals and organizations is being disseminated to appropriate case files. Therefore, the above is set forth for the completion of the Bureau files. A perusal of this case file reveals that BERTOILT BRECHT is not in the United States but is presumably in Germany.

Info contained herein is a confirmation of that already known. BRECHT left the US 10/31/47. Info was subsequently obtained that he intended to remain in Europe. He has been reported to be residing in the Eastern Sector of Berlin (████████). No action necessary. Fr. Oof O is Los Angeles - they rec'd copy.

SAC, Los Angeles (100-18112)

August 6, 1952

Director, FBI (100-190707) - 74

BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R

G. L. L. 3

INDEXED - 125

Attached hereto for your information is a copy of a letter from the Springfield Office dated 7-17-52, entitled "Die Dreigroschenoper" (The Three-Penny Opera) alleging that a motion picture film of this opera had been used in some international espionage situation many years ago.

It is noted that subject who is the author of the opera was the subject of the investigation in which your office was office of origin. This investigation reflected that subject was a member of the Communist Party in Germany and had continued his Communist activities in the United States.

The subject and the opera are also referred to in the memorandum prepared by [redacted] entitled "Council for a Democratic Germany," which was prepared in 1944 and a copy of which was forwarded to your office by Bulet dated 7-15-44.

Bufiles contain only one reference possibly identical with [redacted] who is the source of the information in attached letter. This reference reflects that [redacted] was the informant in an unknown subject investigation in which the Pittsburgh Office was office of origin and in which [redacted] furnished a small notebook to the Bureau, which had been found in one of the motion-picture theaters, which notebook contained a list of battleships and other Naval craft.

Unless the files of your office contain information indicating a reason to the contrary, it is desired that you interview [redacted] for information only as to the international espionage situation which is referred to in attached letter.

Attachment

JED:amb

64 AUG 2

COMM - FBI
1952 8 1952
MAILED 18

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: July 17, 1952

FROM : SAC, SPRINGFIELD (65-0)

SUBJECT: ~~X~~ DIE DREIGROSCHENOPER
MOTION PICTURE FILM

Confidential Informant [REDACTED] on July 10, 1952, furnished the following information concerning a motion picture production, the property of Warner Brothers Studios, entitled DIE DREIGROSCHENOPER, which film was borrowed from Warner Brothers by a staff member of the University of Illinois in April, 1948, and shown at the University April 6, 1948.

The informant advised that on June 17, 1952, [REDACTED]

[REDACTED] was visited by [REDACTED] of Warner Brothers pictures, who was searching for information leading to the recovery of a lost film of DIE DREIGROSCHENOPER.

This film was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948, and exhibited publicly in the auditorium at the University. The agent of the Speech Department in this transaction was [REDACTED] Speech Department.

During the winter of 1952, Warner Brothers Studio discovered that the film was not in their possession and made inquiry of [REDACTED] whether she had returned it. [REDACTED] states that she returned this film on April 8, 1948, via railway express to [REDACTED] Editor, Director of Censorship, Warner Brothers, New York City. Intensive tracing of records in New York City failed to locate the film according to [REDACTED], therefore, he visited Urbana in an attempt to trace the film.

RECORDED - 135
INDEXED - 135

The informant advised that the film of DIE DREIGROSCHENOPER is an exceedingly rare and valuable property. Its negative and this one positive copy are owned by Warner Brothers and in spite of innumerable requests for it they "never" loan it out. According to [REDACTED] the positive copy bears certain characteristics which make its loss a matter of more than usual importance. This film is reportedly an adaptation of an 18th Century play ridiculing the state of the world and was written about 1925 by BERTOLD BRECHT, a native German who has since been known for his Communistic

CRG:scg

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*See SAC: Springfield
6-16-52 JCB*

6-11

*Threat - 6-15-52
Dugan*

DIRECTOR, FBI

July 17, 1952

leanings. The informant advised that [redacted] has indicated that BRECHT was the thirteenth among the top Hollywood Communists investigated by the House UnAmerican Activities Committee. [redacted] has further stated that while the play has no open Communist features it does tend to be strongly socialistic and for this reason the film has never been produced commercially either as a stage play or as a movie in this country, although it is considered by the drama critics to be an outstanding work of art. The film in question is the only known production of this work and was made in Germany sometime in 1930 and 1933.

The informant advised that [redacted] has expressed some doubt as to the validity to [redacted]'s statements since [redacted] originally stated in a long distance call from Chicago to [redacted] that Warner Brothers was involved in some litigation and could prove their point only by evidence contained in this particular copy of this film. [redacted] reported that subsequently when [redacted] personally interviewed him in Urbana concerning the film no mention was made of a litigation referred to in the telephone conversation. [redacted] reportedly told [redacted] that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound track, which taken separately mean nothing but when considered as a group comprise some sort of secret message. [redacted] inferred that this film had been used in some sort of international espionage situation many years ago. He did not specify what the exact words were or how Warner Brothers became aware of the changes, but stated that because of these changes it was company policy to "never" loan that film out.

The informant who is generally familiar with subversive and disloyal activities among student and faculty personnel at the University of Illinois, advised that he knows of no such activity by [redacted] of the Speech Department. The informant stated that the circumstances surrounding the showing of this film were that because of the art value of the film [redacted] was desirous of securing a copy of this film for the festival of contemporary arts in 1948, held at the University, but inasmuch as she was unable to secure the copy in time for the festival a separate showing of this film was arranged under the auspices of the Speech Department at the University.

DIRECTOR, FBI

July 17, 1952

The above is being furnished for the information of the Bureau. Unless advised to the contrary this office contemplates no further investigation of this matter.

~~SECRET~~ INFORMATION ~~CONFIDENTIAL~~

THIS CASE ORIGINATED AT **LOS ANGELES**

SYNOPSIS OF FACTS: [redacted] advised motion picture film "DIE DREI GROSCHENOPFER" property of Warner Brothers Studios; loaned to University of Illinois in April, 1948 and apparently lost. [redacted] of Warner Brothers, advised [redacted] University of Illinois, that film has words "dubbed in" on sound track which comprise a secret message. Film allegedly used in an espionage situation many years ago. [redacted] and film unknown to Warner Brothers Studios, Los Angeles.

11-5-74 SANDER-GILMA;I
EQ/WWA

This case is predicated upon information furnished by [redacted] of known reliability, who advised on July 10, 1952, that a motion picture production, the property of Warner Brothers Studios, entitled "DIE DREIIGROSCHENOPER," which film was borrowed from Warner Brothers by a staff member of the University of Illinois in April, 1948, was shown at the University April 6, 1948.

The informant advised that on June 17, 1952, [redacted], University of Illinois, Urbana, was visited by [redacted] of Warner Brothers pictures, who was searching for information leading to the recovery of a lost film of "DIE DRIGHOSCHENOFER".

This film was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948, and exhibited publicly in the auditorium at the University. The agent of the Speech Department in this transaction was [redacted] Speech Department.

APPROVED AND FORWARDED	<i>Ed. Cavan</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
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3 Los Angeles (100-18112)			INDEXED - 112
OCT 2 1952			

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During the winter of 1952, Warner Brothers Studios discovered that the film was not in their possession and made inquiry of [redacted] whether she had returned it. [redacted] states that she returned this film on April 8, 1948, via Railway Express to [redacted] Editor, Director of Censorship, Warner Brothers, New York City. Intensive tracing of records in New York City failed to locate the film according to [redacted]; therefore, he visited Urbana in an attempt to trace the film.

The informant advised that the film of "DIE DREIGROSCHENOPER" is an exceedingly rare and valuable property. Its negative and this one positive copy are owned by Warner Brothers and in spite of innumerable requests for it they "never" loan it out. According to [redacted], the positive copy bears certain characteristics which make its loss a matter of more than usual importance. This film is reportedly an adaptation of an 18th Century play ridiculing the state of the world and was written about 1925 by BERTOLD BRECHT, a native German who has since been known for his Communist leanings. The informant advised that [redacted] has indicated that BRECHT was the thirteenth among the top Hollywood Communists investigated by the House Un-American Activities Committee. [redacted] has further stated that while the play has no open Communist features it does tend to be strongly socialistic and for this reason the film has never been produced commercially either as a stage play or as a movie in this country, although it is considered by the drama critics to be an outstanding work of art. The film in question is the only known production of this work and was made in Germany sometime in 1930 and 1933.

The informant advised that [redacted] has expressed some doubt as to the validity of [redacted]'s statements since [redacted] originally stated in a long distance call from Chicago to [redacted] that Warner Brothers was involved in some litigation and could prove their point only by evidence contained in this particular copy of this film. [redacted] reported that subsequently when [redacted] personally interviewed him in Urbana concerning the film no mention was made of a litigation referred to in the telephone conversation. [redacted] reportedly told [redacted] that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound track, which taken separately mean nothing, but when considered as a group comprise some sort of secret message. [redacted] inferred that this film had been used in some sort of international espionage situation many years ago. He did not specify what the exact words were or how Warner Brothers became aware of the changes, but stated that because of these changes it was company policy to "never" loan that film out.

The informant, who is generally familiar with subversive and disloyal activities among student and faculty personnel at the University of Illinois,

advised that he knows of no such activity by [redacted] of the Speech Department. The informant stated that the circumstances surrounding the showing of this film were that because of the art value of the film [redacted] was desirous of securing a copy of this film for the festival of contemporary arts in 1948 held at the University, but inasmuch as she was unable to secure the copy in time for the festival a separate showing of this film was arranged under the auspices of the Speech Department at the University.

[redacted]
Warner Brothers Studios, Burbank, California, advised Special Agent [redacted] that Warner Brothers has no record of any employee by the name of [redacted]. He stated that the studio further has no information regarding the motion picture film "DIE DREIROSCHENOPER." [redacted] explained that all information regarding the distribution of pictures and of distribution personnel could be obtained from the Warner Brothers Distributing Corporation, 321 West 44th Street, New York, New York.

Inquiry at Warner Brothers Picture Exchange, 2025 South Vermont Avenue, Los Angeles, revealed that [redacted] is unknown.

The files of the Los Angeles Office contain no information identifiable with [redacted]

ENCLOSURE: TO NEW YORK

Carbon copy of letter from Director to SAC, Los Angeles dated August 6, 1952.

- P -

ADMINISTRATIVE PAGE

Enclosed for the assistance of the New York Office is a copy of Bureau letter to Los Angeles dated August 6, 1952.

This case is being placed in a pending inactive status by the Los Angeles Office pending receipt of information from New York that [REDACTED] has been located and interviewed.

LEADS

NEW YORK OFFICE

At New York City, New York: Will make inquiry at Warner Brothers Distributing Corporation, 321 West 44th Street, regarding the present whereabouts of [REDACTED]. If [REDACTED] is in New York he should be interviewed as instructed in the last paragraph of enclosed Bureau letter. If [REDACTED] is not located in the New York Division an appropriate lead should be sent to the field office covering his present whereabouts.

LOS ANGELES OFFICE

At Los Angeles, California: Will, when results of New York investigation are received, ascertain whether further investigation is warranted.

INFORMANT

[REDACTED] Springfield Confidential Informant [REDACTED] who furnished information to Agents of the Springfield Office on 7/10/52.

REFERENCE: Bureau letter to Los Angeles dated August 6, 1952.

INFORMATION - C.C.C. FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES

AED

REPORT MADE AT NEW YORK	DATE WHEN MADE OCT 16 1952	PERIOD FOR WHICH MADE 10/7, 8/52	REPORT MADE BY [REDACTED]
TITLE BERTOLT EUGEN FRIEDRICH BRECHT			CHARACTER OF CASE INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

[REDACTED] Warner Bros. Distributing Corp., NYC, advised [REDACTED] present address, [REDACTED]

DETAILS:

Confidential Informant [REDACTED], of known reliability, advised on July 10, 1952, that on June 17, 1952, [REDACTED]

[REDACTED] University of Illinois, Urbana, was visited by [REDACTED] of Warner Brothers pictures, who was searching for information leading to the recovery of a lost film of "DIE DRIGRCSCHENOPF".

This film, which is reportedly an adaptation of an 18th century play ridiculing the state of the world, was written about 1925 by BERTOLT BRECHT, and was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948.

[REDACTED] reportedly told [REDACTED] that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound tract, which taken separately means nothing, but when considered as a group comprise some sort of secret message. [REDACTED] inferred that this film had been used in some sort of international espionage situation many years ago.

APPROVED AND FORWARDED: [Signature] Special Agent in Charge

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- 2 - New York (100-67077)

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51 NOV 4 1952

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NY 100-67077

Warner Brothers Distributing Corporation, 321 West
44 Street, New York City, advised on October 7, 1952,
that [REDACTED] s present address is [REDACTED]

Enclosed for the assistance of the San
Francisco Office is a photostatic copy of Bureau letter
to Los Angeles, 8/6/52, and a copy of report of SA [REDACTED]
[REDACTED] 9/19/52, Los Angeles.

ENCLOSURES - SAN FRANCISCO (2)

1 photostatic copy of Bureau letter to
Los Angeles, 8/6/52.

1 copy of report of SA [REDACTED]
9/19/52, Los Angeles.

- R U C -

NY 100-67077

ADMINISTRATIVE PAGE

INFORMANT

[REDACTED] - Springfield Confidential Informant
[REDACTED] who furnished information to
Agents of the Springfield Office
on 7/10/52.

LEADS

SAN FRANCISCO

At San Anselmo, California

Will interview [REDACTED]
[REDACTED] as instructed in the last paragraph of enclosed
Bureau letter.

REFERENCE

Bureau letter to Los Angeles, 8/4/52.
Report of SA [REDACTED] 9/1/52,
Los Angeles.

FEDER

BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO.

REPORT MADE AT SAN FRANCISCO	DATE WHEN MADE NOV 14 1952	PERIOD FOR WHICH MADE 10/13, 23; 11/6/52	REPORT MADE BY [REDACTED]
TITLE HERBERT JAMES WILSON; ALIEN; MURDER			CHARACTER OF CASE INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

~~SECURITY INFORMATION - CONFIDENTIAL~~

[REDACTED] states he knows of no international or domestic espionage angle connected with the film "Die Dreigroschenoper." As part-time investigator and "trouble shooter" for Warner Brothers, [REDACTED], while in Chicago on business, was requested to go to Urbana, Ill., and attempt to locate film which had been loaned to the University of Illinois in 1948. Through interviews with [REDACTED] and [REDACTED], [REDACTED] determined film had been returned by the university to Warner Brothers Film Exchange in Chicago in April, 1948, who had shipped film to Warner Brothers, Los Angeles, where film is presently located. [REDACTED] is never seen showing of film.

*See pg 24/25 concerning
problem re
dissemination*

RUC

DETAILS:

[REDACTED] was interviewed by S [REDACTED] and the reporting agent at [REDACTED] s residence, [REDACTED]. [REDACTED] was asked to furnish information in his possession relative to the allegation that the Warner Brothers film entitled "Die Dreigroschenoper" was in his possession.

APPROVED AND FORWARDED DRB	DO NOT WRITE IN THESE SPACES
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77 DEC 2 1952

"Krausroschenoper" was connected with or had some use in the furtherance of an international espionage ring.

██████████ explained that no information of any kind which would indicate that the above-mentioned film has or had any connection with an international espionage ring ever came to his attention. He further explained that he had never witnessed a showing of the instant film and further stated that if any ideas developed to indicate this film had any connection with an international espionage ring, it was strictly through misconception and imagination. ██████████ explained his connection with the instant film as follows:

██████████ informed that he is a part-time investigator and "trouble shooter" for Warner Brothers; that he does considerable traveling. He stated that in August of 1952 he was in Urbana, Illinois, on business for Warner Brothers. While in Chicago, ██████████ received a communication from ██████████ a New York official of Warner Brothers. This communication, according to ██████████, advised that Warner Brothers was interested in recovering the film "Die Dreigroschenoper," which film, according to the records of Warner Brothers, had been missing since 1948. In the letter from ██████████ according to ██████████, ██████████ stated that the film had been loaned to the University of Illinois at Urbana, Illinois, for a showing during the first part of April, 1952, and that the records of Warner Brothers contain no information to the effect that the film had ever been received by their New York office from where it was originally shipped. ██████████ continued by stating that upon the receipt of the communication he went to Urbana, Illinois, where he interviewed ██████████ concerning the whereabouts of instant film. He stated that during his interview with ██████████ he recalls that some statement was made to the effect that possibly other persons would like to get hold of this film, and as a result this could have led to its not being located at that time. ██████████ stated that he has no idea of what ██████████ referred but stated that he was only interested in getting the details as to what could have happened to the film and, therefore, went along with ██████████ and agreed with him in many of the statements which ██████████ made. ██████████ further stated that he learned that the records of the university indicated that the film had been shipped back to Warner Brothers but that the transaction had been handled by ██████████ in the Speech Department. ██████████ stated that he determined that at that particular time, August, 1952, ██████████ was located somewhere in Wisconsin. He obtained the telephone number of ██████████ and telephonically communicated with her in some town in Wisconsin, the name of which he no longer remembers. He stated that as a result of his conversation with ██████████, he was able to mention names of some of the officers and the location of some of the film exchanges of Warner Brothers, and that as a result he gathered from his conversation with ██████████ that instead of returning the instant film to New York from where it was originally shipped that possibly she had sent it to the Warner Brothers Film Exchange in Chicago, Illinois. ██████████ stated that he immediately contacted Warner Brothers Exchange in Chicago, who advised that they had received the instant film about April 8, 1952, and that they had shipped instant film to their Los Angeles Office. ██████████ stated that he further checked and determined at that time, August, 1952, that the instant film was then located in a film

result of Warner Brothers in Los Angeles. [redacted] was able to furnish the above information as a result of some pieces of correspondence and notes which he had taken relative to his investigation concerning this film. [redacted] Further stated that to the best of his recollection the reason Warner Brothers was interested in locating the film was because it was needed for certain legal litigation.

E U C

NY 100-24632

NY 100-24632

ADMINISTRATIVE

A copy of this report is being sent to Springfield for information purposes since referenced report reflects that a Springfield informant supplied information which initiated the instant portion of this investigation.

REFERENCE

Report of SA [REDACTED] dated 10/16/42 at New York.

Office

dum

UNITED

GOVERNMENT

TO : DIRECTOR, FBI (100-190707)
FROM : SAC, LOS ANGELES (100-18112)
SUBJECT: BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R

DATE: 11/24/52

Re: SA [REDACTED] dated 11/14/52, at San Francisco.

Inasmuch as [REDACTED]

denies he told [REDACTED], University of Illinois, that the film, "Die Dreigroschenoper", contained a secret message, and further denies ever having witnessed a showing of the film, it is felt that no further investigation in this matter is warranted.

RKS:ams
Reg.

RECORDED - 31
INDEXED - 31

60 DEC 3 1952

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

MAR 20 1956

TELETYPE

WASH 6 FROM NEW YORK 20 4-13 PM
DIRECTOR URGENT

Mr. Tolson
Mr. Nichols
Mr. Boardman
Mr. Belmont
Mr. Ladd
Mr. Mohr
Mr. Parsons
Mr. Rosen
Mr. Tamm
Mr. Nease
Mr. Winterrowd
Tele. Room
Mr. Holloman
Miss Gandy

MR. HANIGAN

BERTOLT EUGEN FRIEDRICH BRECHT, ISR. BUFILE ONE HUNDRED DASH ONE
NINE ZERO SEVEN ZERO SEVEN. ^{IMMIGRATION & NATURALIZATION SERVICE} INS, NYC, ADVISED ON MARCH NINETEEN LAST
THAT ACCORDING TO RECENT COLUMN BY WALTER WINCHELL SUBJECT IS TO APPEAR
AT THE OPEN STAGE THEATRE, NYC, ON MARCH TWO ONE NEXT TO REVIEW HIS
PLAY, "PRIVATE LIFE OF THE MASTER RACE". INS HAS NO POSITIVE INFO THAT
SUBJ IS IN COUNTRY BUT DESIRES TO INTERVIEW HIM IF HE APPEARS AT THEAT-
RE. WACB NYO WILL INTERPOSE NO OBJECTION TO INS INTERVIEW AND WILL
MAINTAIN LIAISON WITH INS RE SUBJECTS WHEREABOUTS.

UNLESS ADVISED TO CONTRARY BY BUREAU 16 KELLY

LOS ANGELES ADVISED

RECORDED-38

17 MAR 23 1956

51 MAR 23 1956
NY R & WA RDX

Mr. Belmont

EX-125

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

FD-36
Mr. Tolson
Mr. Nichols
Mr. Boardman
Mr. Belmont
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Harbo
Mr. Mohr
Mr. Winterrowd
Tele. Room
Mr. Holloman
Miss Gandy

AIRTEL

Transmit the following ~~message~~ message to:

FBI, LOS ANGELES

3/20/56

DIRECTOR, FBI (100-190707)

BERTOLT EUGEN FRIEDRICH BRECHT
IS - R

Re NY tel 3/20/56.

LA has no objection to INS interview of subject.
LA should be furnished results of interview.

MALONE

- 3 - Bureau (AIR-MAIL) (REGISTERED)
- 2 - New York (100-67077) (AIR MAIL) (REGISTERED)
- 1 - Los Angeles (100-18112)

RKS:nak
(6)

Mr. Belmont

EX-12

RECORDED-38

17 MAR 2

AIRTEL

Approved: Jan 69
Special Agent in Charge

51 MAR 23 1956

Sent _____ M Per _____

Office Memorandum

UNITED STATES GOVERNMENT

TO : A. H. Belmont

DATE: March 21, 1956

FROM : W. A. Branigan

SUBJECT: BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R - GERMANY

New York teletype 3-20-56 advises of information received from INS that according to a recent column by Walter Winchell subject is to appear at the Open Stage Theater on 3-21-56 to review his play "Private Life of the Master Race." INS has no information that subject is in the United States but desires to interview him if he appears at the theater. The Bureau has no objection if INS interviews subject, and the New York Office is following this matter with INS.

Subject was born in Germany on 2-10-98. He first came to the United States in 1935 for a period of about 6 months, after which he returned to Germany. He entered the United States the second time on 7-21-41. He became associated with the German Refugee Group in Los Angeles, California, most of whom had some connection with the motion film industry. During the time he resided in the United States, he was contacted by Soviet officials one of whom was Gregori Kheifets. Subject testified before the House Committee on Un-American Activities in October, 1947, stating he was not a Communist but had written revolutionary literature because of his anti-Hitler beliefs. He acknowledged contact with Gregori Kheifets and collaboration with Gerhart Eisler and other Communists. Subject departed from New York on 10-31-47 and was issued a re-entry permit by INS. There is no information subject has returned to the United States since that time. Subject has been reported to be residing in the Soviet Zone of Germany.

There is no doubt subject was a Soviet and Communist propagandist and associated with Communist Party members and engaged in Communist Party activities both in the United States and Europe. He was effective in this work because of his established reputation as an author. If subject has, in fact, returned to the United States, he is of sufficient importance in international Communism that the Bureau should be aware of all of his activities and his contacts.

100-190707

RECORDED-38

Ticklers - Mr. Belmont
Mr. Branigan
Mr. Dunn

ED:stw
(4)

EX-125

51 MAR 23 1956

Memorandum for Mr. Belmont

RECOMMENDATION:

It is recommended that the New York Office be telephonically advised to maintain contact with INS to determine if subject has returned to the United States. If he has returned, the New York Office should conduct surveillance of subject to determine all of his activities and his contacts. New York Office should also furnish to the Bureau results of the INS interview with the subject.

Done
3-21

W. J. C.

W. J. C.

W. J. C.

W. J. C.

✓
OK

FEDERAL BUREAU OF INVESTIGATION

UNITED STATES DEPARTMENT OF JUSTICE

AIRTEL

NEW YORK, N.Y.
MARCH 23, 1956

Transmit the following Teletype message to:

BUREAU

BERTOLT EUGEN FRIEDRICH BRECHT, ISR

Re NYtel 3/22/56.

In a review by Brooks Atkinson, "New York Times" 1/31/56, he stated in part, "In a series of eleven scenes 'The Private Life of the Master Race' traces the rise of Hitlerism in terms of representative German people, the middle and lower-classes, the scholars, the Jews, the tradespeople, a Christian preacher and, finally, some Hamburg workers who mean to preserve the ideals of humanity."

The review also reflected that the scenes depicted a brutally contemptuous storm trooper, a disingenuous enemy of the regime, a girl shocked by Nazi arrogance, a honey-voiced propagandist and a Jewish wife who recognizes some terrible realities.

INS Inspectors [redacted] and [redacted] stated the play showed hatred and contempt for the Nazis.

Eric Russel Bentley, who translated above play, according to 1952-1953 "Who's Who," was born in England, September 14, 1916, obtained Ph.D. at Yale University and married Maja Tschernjakow [redacted]. Bentley described as a free lance writer and European correspondent of Theatre Arts 1948-1949.

NYO will further identify Bentley and report in captioned matter will be submitted.

Mr. Belmont

- 3 - Bureau (100-190707)(RM) (RECORDED) - 24
1 - Los Angeles (100-18112)(AMR)
1 - New York (100-97077)

EX-106 MAR 28 1956
(5)

Approved: [Signature]

Special Agent in Charge

Sent

EST 6:15

Per

March 23, 1956

SAC, Washington Field (BCS)

(Orig. 2 1)

BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R - GERMANY

Subject was born on 2-10-98 in Germany and first came to the United States in 1935 for a period of six months, after which he returned to Europe. He entered the United States the second time on 7-21-41. He was a well-known German author and became associated with the German refugee group in Los Angeles, California, most of whom had some connection with the motion-picture industry. Subject departed from the United States on 10-31-47 after he testified before the House Committee on Un-American Activities admitting contacts with Soviet officials and with Gerhart Eisler and other communists. Information has been received that subject would appear in connection with the production of his play, "Private Life of the Master Race," in New York City, on 3-21-56. Subject did not appear at that time. Check Visa Section records, Department of State, to determine if subject has applied for and been granted a visa to travel to United States. Smairtel.

HOOVER

100-190707

JED:nlh
(6) *nlh*

NOTE: A cover memo from Branigan to Belmont was prepared by JED:nlh on 3-23-56 in connection with this outgoing mail.

Tolson _____
Boardman _____
Nichols _____
Belmont **53** _____
Mohr _____
Nease _____
Parsons _____
Rosen _____
Tamm _____
Glavin _____
Ladd _____
Nichols _____
Tele. Room _____
Holloman _____
Gandy _____

MAR 29 1956

COMM - FBI

MAR 23 1956

MAILED 24

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

MAR 22 1956

TELETYPE

WASH AND WASH FLD 5 FROM NEW YORK

DIRECTOR AND SAC URGENT

Mr. Nichols
Mr. Boardman
Mr. Belmont
Mr. Mohr
Mr. Nease
Mr. Rosen
Mr. Tamm
Mr. Trotter
Mr. Winterrowd
Tele. Room
Mr. Holloman
Miss Gandy

BENTOLT EUGEN FRIEDRICH BRECHT, IS - R. BUFILE ONE HUNDRED DASH ONE ZERO SEVEN ZERO SEVEN. LOS ANGELES OO. RENTEL MAR. TWENTY LAST. NOT OBSERVED BY FISUR AT OPEN STAGE THEATRE, FIFTEEN SECOND AVENUE, IN MAR. TWO ONE LAST. INS INSPECTORS [REDACTED] AND [REDACTED] ATTENDED THE "BY INVITATION ONLY" PRESENTATION OF SUBJ-S PLAY "THE PRIVATE LIFE OF THE MASTER RACE." THEY ADVISED FOLLOWING. SUBJ NOT OBSERVED BY THEM. PLAY WAS PRESENTED IN LOFT BUILDING WITH AUDIENCE APPROXIMATELY SEVENTY FIVE PERSONS. AUDIENCE DURING INTERMISSION DEMAND AUTHOR STATING WALTER WINCHELL INDICATED IN RECENT COLUMN THAT SUBJ WOULD BE THERE. ONE PERSON STATED "WE EXPECTED TO SEE HORDES OF FBI MEN HERE." ERIC BENTLEY WHO WROTE ENGLISH VERSION OF PLAY TOLD AUDIENCE THAT SUBJ WAS NOT THERE ADVISING HE LAST SAW SUBJ IN NINETEEN FIFTY MUNICH, GERMANY. UNIDENTIFIED PERSON EXCLAIMED "WE CERTAINLY FOOLED FBI THIS TIME" WHICH WAS GREETED WITH LAUGHTER FROM AUDIENCE. INS STILL HAS NO POSITIVE INFO THAT SUBJ IS IN COUNTRY. BUREAU MAY DESIRE WHO CHECK VISA SECTION, U.S. DEPT OF STATE, FOR INFO WHICH WOULD INDICATE IF SUBJ ATTEMPTED TO ENTER U.S. RUC.

LOS ANGELES ADVISED BY MAIL

END

Mr. Belmont

ON MR. BELMONT
AND SUPERVISOR
COMM. INTL. DIVISION

24 TWO COPIES RUC

NY R 5 WA SH

RECORDED - 88

11-190-1
MAR 21 1956

EX-121

Office Memorandum • UNITED STATES GOVERNMENT

TO : A. H. Belmont

DATE: March 28, 1956

FROM : W. L. Branigan

SUBJECT: BERTOLD EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R - GERMANY

Tolson _____
Boardman _____
Belmont _____
Clegg _____
Glavin _____
Ladd _____
Nichols _____
Rosen _____
Tracy _____
Harbo _____
Mohr _____
Tele. Room _____
Holloman _____
Gandy _____

New York teletype 3-20-56 advised of information received from INS that, according to a recent column by Walter Winchell, subject was to appear at the Open Stage Theater on 3-31-56 in connection with the production of his play, "Private Life of the Master Race." INS had no information subject is in the United States and desired to interview him if he appeared. The Bureau interposed no objection to the interview and the New York Office was instructed to conduct surveillance of subject if he is in the United States to determine his movements and contacts.

Subject was born in Germany on 2-10-38. He first came to the United States in 1935 for a period of about six months, after which he returned to Europe. He entered the United States again on 7-21-41. He became associated with the German refugee group in Los Angeles, most of whom had some connection with the motion-picture industry. During the time he resided in the United States he was contacted by Soviet officials and associated with known communists and communist sympathizers. Subject testified before the House Committee on Un-American Activities in October, 1947, stating that he was not a communist but acknowledging contacts with Soviet officials, Gerhard Eisler and other communists. Subject departed from New York on 10-31-47. In 1949 he was reported to be residing in the Soviet Zone of Germany.

RECORDED - 88
INDEXED - 88

New York teletype 3-22-56 advised that INS inspectors attended a "by invitation only" presentation of subject's play, "Private Life of the Master Race." Subject was not observed by them. They reported hearing remarks such as, "We expected to see hordes of FBI-men here," and "He certainly fooled the FBI this time." Physical surveillance by Bureau Agents to observe subject was negative. Eric Bentley, who wrote English version of subject's play, told audience that subject was not there and he last saw subject in 1950 in Munich, Germany. The New York Office was instructed telephonically on 3-22-56 to find out what subject's play is about and identify Eric Bentley.

Files reflect Eric Russell Bentley produced the same play of subject's in 1949 in New York City. Bentley was born 8-14-18 in England and has been employed in the United States at Black Mountain College, Black Mountain, North Carolina, and the University of Minnesota, Minneapolis, Minnesota. He has been associated with some individuals who were alleged to be communists and who were engaged in communist activities.

Enclosure
100-198707
JED:nlk (4)

Memorandum for Mr. Belmont

ACTION:

The New York Office will be followed for information requested concerning subject's play and Eric Bentley. Attached for approval is an airtel to Washington Field requesting that Visa Section records of Department of State be checked to determine if subject applied for a visa.

LHM

OK
JAN 21 1964

Mr. Tolson _____
 Mr. Belmont _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Harbo _____
 Mr. Mohr _____
 Mr. Winterrowd _____
 Tele. Room _____
 Mr. Holloman _____
 Miss Gandy _____

AIRTEL

WASH. FIELD

3/30/56

DIRECTOR (100-190707)

BERTOLT EUGEN FRIDRICH BRECHT, was
 IS-R & GERMANY

ReBuairtel dated 3/23/56.

[redacted] Office of Security, Department of State, advised SA [redacted] on 3/29/56, that search had been made of files of Visa Office, Department of State (which covers period 7/1/45 to present), but no record of subject could be located. As Bureau is aware, American Consuls abroad have authority to issue visas and in majority of cases do not have to clear with Visa Office in Washington before issuance of visas and do not send copies of visa forms, etc., to Dept. of State. To be certain, therefore, that subject was or was not issued a U.S. visa, it would be necessary to check with appropriate American Consulate abroad covering place where subject may have applied for such visa. If most recent residence abroad of subject not known, suggest Bureau may desire to have check made at any Consulates covering subject's address for past 5 yrs. or so since it is believed Consulate issuing new visa to subject would probably make appropriate check with other Consulates covering previous residences of subject abroad and issuing Consulate might thus become known. RUC.

2 - Bureau
 1 - WFO (100-18875)
 KJH:amo
 (4)

Mr. Belmont

AIRTEL

RECORDED-9

100-190707 -106

17 APR 4 1956

APR 9 1956

APR 15 1956

NY 100-67077

1956, stated that "Bert Brecht, East German's poet for the Communist Line, will witness his anti-Nazi play, 'The Private Life of the Master Race' (on the 21st) at the Open Stage downtown.... He says his favorite play critic is WALTER F. KERR."

On March 21, 1956, it was determined that inspectors of the Immigration and Naturalization Service (INS) attended the performance of The Private Life of the Master Race at the Open Stage, 15 Second Avenue, New York, New York, on the evening of March 21, 1956.

During the intermission, it was ascertained, the audience demanded to hear from the author of the play, in that WALTER WINCHELL had mentioned in his column that BRECHT would be there.

ERIC RUSSEL BENTLEY, who, according to an advertisement appearing in the "New York Times" of March 21, 1956, and according to "Who's Who in America, 1952-1953" edition, translated the play to English, stated in response to these demands that BRECHT was not there and that he, BENTLEY, had last seen BRECHT in Munich, Germany in 1950.

It was also learned that one member of the audience made comment to the effect that, "We expected to see hoards of FBI men here." Another commented that, "We certainly fooled the FBI this time."

The subject was unobserved among those entering and leaving the Open Stage Theatre by Special Agents of the FBI on the evening of March 21, 1956.

In a review of the play by BROOKS ATKINSON in the "New York Times" for January 31, 1956, he states in part as follows:

"In a series of eleven scenes, 'The Private Life of the Master Race' traces the rise of Hitlerism in terms of representative German people, the middle and lower classes, the scholars, the Jews, the trades people, a Christian preacher, and finally, some Hamburg workers who mean to preserve the ideals of humanity."

This review also reflected that the scenes depicted a brutally contemptuous storm trooper, a disingenuous enemy of the regime, a girl shocked by Nazi arrogance, a honey-voiced propagandist and a Jewish wife who recognizes some terrible realities.

With respect to ERIC RUSSEL BENTLEY, the 1952-1953 edition of "Who's Who in America" contains the following information:

ERIC RUSSEL BENTLEY, writer, born England, September 14, 1916, son of FRANK and LAURA (BUTLYN) BENTLEY, Bachelor of Letters, Oxford; PH.D., Yale; married HASKY BENTLEY TSCHERNJAKOW; associate professor of English, University of Minnesota; free-lance writer for Harpers, Atlantic, New York Times; advertising editor, The Kenyon Review since 1948; European correspondent of Theater Arts 1948-1949; guest director, Hedgerow Theater, 1948; Guggenheim fellow 1948-1949; author, A Century of Hero Worship, 1944; The Playwright As Thinker, 1946; BERNARD SHAW, 1947; translator: The Private Life of the Master Race and other works of BERTHOLT BRECHT; editor: The Importance of Security, 1948; From The Modern Repertoire, 1949.

The files of the New York Office contain no pertinent information concerning ERIC RUSSEL BENTLEY.

-RUC-

NY 100-67077

ADMINISTRATIVE

Information pertaining to Immigration and Naturalization Service inspectors' attendance at the showing of The Private Life of the Master Race on 3/21/56 at the Open Stage Theater was obtained orally from Inspectors [redacted] and [redacted] of the New York Office of INS by SAS [redacted] and [redacted] after they had attended the play.

In view of the fact that the inspectors did not make their presence or official capacity known to anyone at the theater, their names are not being set out in the details of this report.

Agents of the FBI referred to in this report as conducting the physical surveillance in the vicinity of the Open Stage Theater on the evening of March 21, 1956, are SAS [redacted] and [redacted]

REFERENCE

NYtel to Los Angeles, 3/20/56.
Los Angeles airtel to Director, 3/20/56.
NYtel to Director, 3/22/56.

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (100-190707) DATE: 5/11/56

FROM : SAC, NEW YORK (100-67077)

SUBJECT: --- BERTOLT EUGEN FRIEDRICH BRECHT, was
IS-R

Enclosed herewith are the original and four copies of NY report of SA [REDACTED] dated and captioned as above.

In an effort to obtain a copy of the subject's play, "The Private Life of the Master Race," inquiry was made at Samuel French, 25 West 45th Street, New York, New York, which firm publishes and has rights to numerous plays. No copy was available.

Inquiry was also made at New Directions, 333 Sixth Avenue, New York, New York, the publisher of the play. A representative advised that the play is out of print and New Directions has no intention of reprinting in the near future.

ENCLOSURE

- 2 - Bureau (100-190707) (Encs. 5) (RM)
1 - Los Angeles (100-18112) (RM)
1 - New York (100-67077)

WTD:vak

1-D (h)

50 MAY 16 1956

RECORDED

EX - 120

100-190707 107
MAY 8 1956

uses of the same vitamins more than 25,000 units daily will cause severe vascular and kidney disease, perhaps even death. Any recommendation more than 25,000 U.S.P. units of Vitamin D as a supplement to the daily diet is, therefore, a potential murderer.

Consumption of more than 50,000 units of Vitamin A can cause skin, bone, and mental changes, especially in infants but also in adults.

High-pressure advertising frequently persuades people that large dosages of vitamins A and D will accelerate growth and improve health. Parents anxious to stimulate the growth of an infant may be lured into overdosing him with Vitamin D, thereby endangering the health of the baby while trying to promote it.

The best procedure is to follow the doctor's instructions exactly where vitamin diet is concerned, and stick to the dose he prescribes.

DON'T PAY FOR A TRADEMARK

But, while following the doctor's instructions religiously insofar as the safe dose is concerned, you need not follow his advice as to the brand. If you can buy, say, vitamin capsules for 100 international units each from a respectable and reputable firm for a fraction of what those same capsules cost in a bottle bearing a fancy label, you are perfectly safe and will certainly gain the same results.

Still another diet danger lurks in the lucrative campaign of faddists who will persuade you to follow a dietary course in the interest of what they call "rejuvenation." Despite enormous progress in prolonging life expectancy, medical science has not yet come up with anything to prevent the natural process of aging. No matter how much yogurt you consume, how vast the quantities of blackstrap molasses and wheat germ — or, for that matter, vitamin capsules — you take in, you will not be able to prevent your body from aging.

The incontrovertible fact is that none of the so-called health foods can replace a well-balanced diet. But when this is said, it can be readily conceded that certain of the much-vended preparations do have actual health-giving qualities.

The blackstrap molasses, which Geyford Houser has made into a nation-wide fad, represents a crude product suitable only for animal feed because it has a high mineral residue

has no great advantage over ordinary milk. But wheatgerm is an excellent source of protein and also contains a good dose of Vitamin D, both of which are needed for the body's proper development.

Because of the enormous role vitamins play today in the proper balancing of our diet, the unabashed con-

game practiced with them deserves severest censure. In considering vitamin question, therefore, you're best served when you follow the advice of the Better Business Bureau and investigate before you pay. Finally, find out whether you are paying exorbitant prices for an "ethnic brand name."

HIT TUNE AND THE REDS

(Continued from Page 25)

He was both preceded and followed to these shores by his reputation as a top-ranking Red in the Intellectual field, close to the Agitprop, the department of the Communist International handling propaganda. But this reputation failed to prevent Herr Brecht from prospering in the United States. He sold his plots to the movies and made an excellent living. But he was never as great a hit while he was among us as he is now, knocking us from abroad.

His song, "Mack the Knife," has been around for some time. It was the introductory song of a fabulously successful German musical produced in Berlin and playing to capacity audiences for five years, until the coming of the Nazis drove it off the billboard. The play was written by Herr Brecht and music was supplied by Kurt Weill, the brilliant composer of "September Song" and innumerable recent American hits.

There can be no objection to Weill on any grounds. He was an authentic musical genius for one thing. For another, he was a firm opponent of the Communists. As a matter of fact, when the political activities of Bert Brecht, his lyricist, became both evident and oppressive, Weill broke with him. Weill never worked with him while both were in the United States. In fact, he tried to avoid Brecht altogether.

But although their friendship went on the rocks for obvious political reasons, the products of their previous collaboration remained, to bring in a fervent for Bert Brecht. He could survive as a money maker in the United States, despite his hate campaign and close Communist associations behind the Iron Curtain — indeed, despite the fact that he lives in the Communist part of Germany — because of our ignorance and because Brecht knew how to pull the wool over our eyes.

While he was here, he steadfastly refused to become a Communist or

even a fellow-traveler. Such a deal was good for business and came without his batting an eyelash. He got as a victim of the Nazis, a refuge from persecution, and we swallow his tale hook, line and sinker.

But there was at least one man Washington Herr Brecht could hoodwink. This was Robert A. Stripling, chief counsel for the House Committee on Un-American Activities. A fearless and unflinching investigator of Communists, seeking them out in their haunts, Stripling came across Brecht's name during an investigation of Communism in Hollywood.

He didn't take Brecht's answer and looked a bit deeper: the political past of the poet. When he found there persuaded him: Brecht was not only a top-ranking agent, but also one of the smartest large.

ACCOMPANIES "HOLLYWOOD TEN"

For a few weeks in 1946, it seemed the jig was up for Bert Brecht. Stripling had the dope on him, in locked files of the Committee, there seemed to be nothing to prevent the exposure of this fugitive in Hollywood. The evidence was overwhelming and it appeared certain that Brecht's halcyon days in the U. S. were over.

At that time, Congressman C. Thomas of New Jersey was chair of the House Committee probing American activities, and Stripling worked for Thomas. It was therefore for the Thomas Committee that Brecht was summoned, during the specific investigation still remembered as "Hollywood Ten" case.

Ten prominent Hollywood writers were called before the Committee to account for their Red ties. Hearings are remembered in history because they were the first to break the 1938 Amendment, which made it a crime to become a foreign agent that became a disgrace. The

The eleventh was Bert Brecht. And he was the only one to sneak out of the investigation unscathed. Several of the others went to jail, charged with contempt of Congress. Others were effectively exposed and driven out of Hollywood. But not Herr Brecht! He was even commended by the chairman of the House Committee for what was called his all-out cooperation.

In fact, Brecht was the only dyed-in-the-wool, trained Communist in the bunch, completely indoctrinated by the Party apparatus. So his training included something the others lacked. He was instructed to lie in any emergency and to swear if need be that he was not a Communist.

Thus fortified, and quite certain that nothing could happen to him, the co-author of "Mack the Knife" appeared before the House Un-American Activities Committee in 1947.

He was genial and completely relaxed. When his name was called, he ambled over to the witness chair, smoking an oversized cigar and puffing its smoke in all directions. But it was a different kind of smokescreen he was seen to shroud himself in.

Representative Thomas was absent from the chair. During this session of the hearing, it was occupied by another ranking Republican member of the Committee — Congressman Karl E. Mundt of South Dakota. In a sense, this was an added good fortune for Brecht. Thomas was a shrewd expert in Communist shenanigans and would have seen through Brecht's cunning trick. He was also close to Stripling's investigation and knew by heart the confidential data reposing in the Committee files about Brecht's unsavory Communist past and associations even inside the United States.

CALLS SELF "LITERARY GIANT"

By comparison Congressman Mundt was easy-going, ill-informed and astonishingly naive. The then 47-year-old South Dakotan, son of western pioneers, was a prominent teacher and librarian before his election to Congress and was evidently somewhat overawed by this cavalcade of literary geniuses before the Committee. He was especially interested in Brecht's prominent position in world literature. And Brecht sensed this right away, because he put it on thick, referring to himself as "one of the literary giants of our age."

performance. Although he spoke English fluently and even in his material in the language, he suddenly protested that his English was far too inadequate for such an important event. Congressman Mundt obliged at once. He adjourned the hearing until an interpreter could be brought over from the nearby Library of Congress, another German refugee to whom Brecht's record was well-known. By a perhaps not so strange coincidence, the interpreter, too, is back in Germany, also behind the Iron Curtain.

The interpreter gimmick was but one of the tricks Bert Brecht had up his sleeve. He resorted to it as a ruse, to gain time for the formulation of his answers. He understood the questions very well, indeed, but he waited patiently until they were translated to him. Then he answered them in circumpect German and waited until they in turn were translated.

MUNDT IS HOODWINKED

By this fancy method, he not only gained valuable time for his answers, but could always insist that he had been misinterpreted by the translator, that he didn't actually say what was put into his mouth. Also, occasionally he could insist that a German phrase means something entirely different from its English counterpart.

There were a few well-informed people in the large crowd in the hearing room and they were startled by the courtesy with which Mr. Mundt handled Brecht and also by the haughty air the German soon assumed. He was forever puffing on his big cigar, sending the smoke into the chairman's face. Within a few minutes, he was running the show.

Counsel Stripling tried desperately to marshal the evidence against Brecht. He brought out the poet's German writings and showed that they were simply pieces of Communist propaganda. He presented a song which Brecht once wrote especially for a German Communist youth organization and pointed out that in it Brecht actually advocated the violent overthrow of the democratic government.

But Brecht remained unruffled. As his old writings were translated into English, he interrupted to say, emphatically, that the translations didn't reflect the original, that what sounded like violence in English was really quite meek in the German original.

While the cat-and-mouse play con-

blank whether he was a Car. Those in the room who knew and were also aware of his association with the Red at awaited his answer with virtuous breath. They received a shock.

Without moving a wrinkle face, without raising or lowering voice, without batting an eye, Brecht swore that he was not and had never been a Communist. He blatantly perjured himself — professional Communists will do that. They have instructed them to deny their membership even on oath — an oath, more or less nothing to that ruthless crowd.

The hearing was over and was free to leave. Then came the climactic climax of this peculiar: Congressman Mundt intoned a commending Brecht for his answers and for being the only one refused to invoke the Fifth Amendment. He virtually thanked Brecht for lying under oath — and appeared the complete satisfaction of them — that he was not then and had been a Red.

That completely absolved Brecht in Chairman Mundt's eyes. Counsel Stripling looked on helplessly as the dangerous bird among these managed to get out of the clasp and with the good wishes of them at that.

But Bert Brecht knew that his moon with America was over. All he had just perjured himself, that meant Counsel Stripling, for he had now acquired a real strength on him. It was certainly possible to prove perjury in Brecht's case; criminal prosecution loomed on the horizon. From then on, no matter smart he was, Brecht realized — living on borrowed time in this country.

Virtually from the hearing Brecht booked passage to Germany as a vindicated man. There was no reason to hold him. He had received a clean bill of health from every Congressional Committee was most sympathetic with the cause.

Bert Brecht was naturally pleased to leave the country in the place went straight to that part of Germany which was in Communist hands the first thing he wrote was about of his experience before House Committee.

It was a devastating account of his mockery and torment. He called the United States as a "Nazi."

... is to let you know . . . Every time you play "Mack the Knife" you're sending money behind the Iron Curtain . . .

BY JOHN LEWIS CARVER

Thousands of good American greenbacks are now being shipped out of this country, going behind the Iron Curtain to a man who once perjured himself before a Congressional committee and is today one of the Reds' most celebrated propagandists knocking Uncle Sam.

He's waxing richer every day, with the Yankee dollars flowing his way, just because you happened to take a fancy to an old German tune in which the Communist genius has a vested interest.

The song can be heard throughout the nation. It's sung or whistled or played by all, rapidly becoming a top favorite. It's crowding the Hit Parade and popularity polls, and is among the records most frequently coaxed from the juke boxes.

TOP-RANKING RED INTELLECTUAL

There are already an even dozen recordings of the song on the market, with more coming out as fast as the presses can do the job. If ever a song swept this country by the sheer impact of its haunting appeal, this is it — something variously called "Mack the Knife" and "Moritzi," the theme song of a sensational modern musical called "Three Penny Opera."

It's one of those foreign sleepers which become hits these days as the music industry grows increasingly international-minded. Whether it's a shortage in homegrown products or popular preference for tunes from afar is immaterial. The fact of the matter is "Moritzi" is making its handlers rich overnight. And among its beneficiaries is that gent from behind the Iron Curtain, sitting snugly on an unexpected royalty bonanza.

The man behind "Moritzi" is Bert Brecht, poet laureate of the Communists. At the present moment, he lives lavishly in Eastern Germany where he's



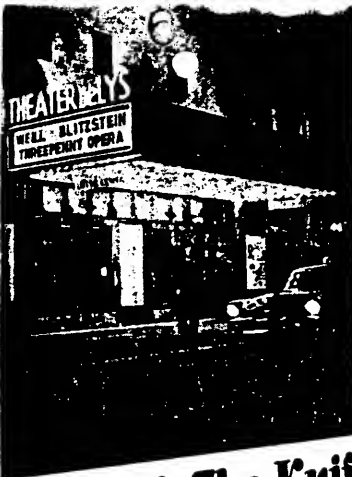
Bert Brecht, current poet laureate of the Reds in Germany. During his appearance before a Congressional Committee, when he denied that he was a Communist.

regarded as the foremost poet and playwright of the comrades. Every year he produces a hit show, a vehicle of violent Communist propaganda. And he's spearheading the propaganda drive to make Europe safe for the Communists. In the top drawer of his pet hates is the United States.

Bert Brecht is eminently qualified to

talk about this country because he knows us first-hand. When he drove him out of Germany, after a distinguished career as a hit player, he didn't go east to join his comrades. He came west and wound up in United States, that is, New York eventually in Hollywood.

(Continued on Page 49)



Mack The Knife

FROM "THE THREEPENNY OPERA"

EXPOSED!

Music by
KURT WEILL

English words by
MARC BLITZSTEIN

Original German words by
BERT BRECHT



Featured by **LOUIS ARMSTRONG**

THE HIT TUN

THAT EARN

\$\$\$ FOR THE REI

order of the day. And with his smug self-confidence, he revealed how he fooled the House Committee. He wore his perjury like a medal on his chest, proof positive that he was, indeed, a good and loyal Communist, deserving of the highest consideration.

Brecht's postwar career in Communist Germany is one of the great success stories to which the Reds point with pride. He is feted and innumerable honors are showered on him. He is also a rich man by local standards, earning a lot from the royalties on his hit plays.

But the paper Marks of Red Germany can't compare with American greenbacks. The real money can be made only in the United States. And,

in America.

His play, the "Three in a Bed," is an off-Broadway success, playing to capacity audiences in a Greenwich Village theater. Albums and single recordings of the play are selling like hotcakes. And now comes the top bonanza — the freak success of the play's theme tune which, with millions of Americans singing it, does little to suggest that their enthusiasm benefits one of the enemies of the United States.

Those millions who help "Mack the Knife" to such unexpected success should remember Bert Brecht, the man smirking behind the hit tune. And they should bear in mind that the knife in that song is really a dagger with which Brecht is stabbing them in the back.

feel superior or something. If he feels like going out, he has a second girl who takes her with him. But she doesn't do anything with him. He is finished at eleven o'clock goes home to bed. Has to get so he'll be on the ball with watching next day. Both girls — no more, no less. He presents for them; but he has them any more money. So matter of principle.

There are always plenty around who want a girl to work for them, guys like Mick. He also has all the combs about a few years ago. They'll get you lots of John loaded, and they'll take care of them. Once a girl gets hooked one of them, they take all the and kick her around.

Anyway, I can take care of. One night I went over to a hotel to meet a very wealthy John who Hazel and said somebody'd give her number. He was a big great must of weighed about a ton, a disgusting type. I told him the hell it, I wasn't going to have him. So then the big fat star came and named and slapped me the face with his big fat pig hand.

I didn't take much of that. I got up a beer bottle — there was one of them around — and broke it on the edge of a table. Then I showed the jagged edge of it and told him he even came near me I'd rip out the blubber out of his face.

That stopped him. He wanted to die of pneumonia.

I even got my money — \$5 figured I'd earned it.

When I think about that that stands out as the pleasantest moment of my career. I suppose a lot of people think girls like me sleep with me because we enjoy it. But I never had one that did. As for me, I've never in my life gotten the slightest pleasure out of sex, and if I did I'd never say any man the satisfaction of knowing.

The only pleasure I ever got was seeing that fat pig get killed — I shall cut his dough for nothing.

April 12, 1956

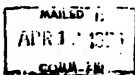
RECORDED - 15
INDEXED - 15

Dear [REDACTED]

Your letter dated April 5, 1956, with the enclosure, has been received and the notice which prompted your communication are indeed appreciated.

In regard to the suggestions set out in your communication, I must advise that it is not within the province of the investigative jurisdiction of the FBI, as a fact-gathering agency, to issue clearances or disapprovals of individuals and their publications.

Sincerely yours,

John Edgar Hoover
Directorcc - Los Angeles
cc - New York

SAGs: Los Angeles & New York

Correspondent's letter enclosed on article captioned "The Hit Tune That Earns \$\$\$ For the Reds" pertaining to a song entitled "Hack the Knife" of which the original German words were written by Bert Brecht. A notation written apparently by the correspondent states "From June Issue of Top Secret Mag."

MJE:lfs (Note on Yellow, Page 2)

Tolson _____
Boardman _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Mohr _____
Parsons _____
Rosen _____
Tracy _____
Winegard _____
Tele. Room _____
Holloman _____
Gandy _____

BRW: [REDACTED]

MAY 1 1956

Letter to Miss Grace Buchanan Robinson
1656 South Western Avenue
Los Angeles-6, California

The article states in substance as follows:
Bert Brecht, current poet laureate of East Germany, is receiving royalties from the song called "Hack the Knife" which is rapidly becoming a top favorite. Brecht who had been driven out of Germany by the Nazis came to the United States where he prospered as a playwright. In 1947 when he appeared before the House Committee on Un-American Activities he perjured himself by stating he was not then and had never been a communist. Thereafter he returned to Germany to avoid possible prosecution. He is not only receiving royalties from his song but from the play "The Threepenny Opera" which is playing to capacity audience in a Greenwich Village theater. The millions who are helping his song are helping Brecht to stab them in the back.

Correspondent states that there should be some check up on the royalties going to Brecht. She suggests that a call to [redacted] and a statement by the Director would stop the popularity of the song. She added that if the song is played over National Broadcasting Company channels she will boycott the company. She states that she has many friends and acquaintances in the motion picture industry where she has worked for [redacted] years. She cautioned that disclosure of fact she furnished complaint about Brecht would be dangerous to her.

Bufiles contain no information identifiable with correspondent. The files reflect that Bert Brecht is subject of New York file 100-67077, Los Angeles file 100-18112. (100-190707)

NOTE ON YELLOW:

Bert Brecht who was born in Germany was associated with a refugee group in Los Angeles during 1940s. He testified before the HCUA in

Letter to Miss Grace Buchanan Robinson
... 1656 South Western Avenue
Los Angeles 6, California

October, 1947, stating that he was not a communist but acknowledged contacts with Soviet official Gerhart Eisler and other communists. He departed from New York on 10-31-47 and in 1949 was reportedly residing in Soviet zone of Germany.

He was reportedly to appear in connection with his play "Private Life of the Masterpiece" on 3-21-56 at New York City. Investigation did not disclose his presence at the play or that he had entered the country.

SECRET

Director
Central Intelligence Agency

Helen (Last Name Unknown), Also Known As, "Lene"

Helen Weigel was born at Vienna, Austria, May 12, 1900. She gained some prominence as an actress in the Berlin theater, and married Bertolt Brecht at Berlin in 1928. She was known to share the political views of her husband at the time of her marriage.

During his lifetime Bert Brecht had been identified as a communist poet and playwright who was forced to flee Germany in 1933. He lived thereafter in the Soviet Union and various European countries before coming to the United States in 1941.

SECRET

S E C R E T

Director
Central Intelligence Agency

Bert Brecht was well known for his communist writings and associations while in this country. As a result, he was summoned to appear before the House Committee on Un-American Activities and testified before that group in late October, 1947. Shortly thereafter, on October 31, 1947, Brecht and his family returned to Germany and resided in East Berlin. (100-190707-34) u

Prior to his death in East Berlin on August 14, 1956, Bert Brecht was known as the communist poet laureate of East Germany, and was awarded the Stalin Peace Prize in 1954. His literary works included the libretto for Kurt Weill's "Three Penny Opera," and royalties from that production and its theme, "Mack the Knife," are reportedly still paid to the Brecht estate. (100-190707-108; 105-76375-2, page 16) u

One copy of an undated memorandum prepared in 1947 regarding Bert Brecht is enclosed for your information.

[REDACTED] C

In April, 1944, while Bert Brecht and his family resided at 1063 Twenty-sixth Street, Santa Monica, California, investigation by this Bureau revealed he was in receipt of correspondence from Anna Seghers, who listed her address as Av. Industria 215, Mexico City. (100-203581-3221) u

In 1944 Brecht was active in the United States in the creation and organization of the Moscow-sponsored Council for a Democratic Germany. That group publicly declared itself as being aligned with the goals and ideals of the Latin-American Committee for Free Germans. Anna Seghers was an honorary officer of the latter organization. (100-221010-26) u

[REDACTED] TC

Director
Central Intelligence Agency

[REDACTED]

[REDACTED]

Helen and Bert Brecht were the parents of
Stefan Sebastian Brecht, who was born at Berlin, Germany,
November 3, 1924. [REDACTED]

[REDACTED]

Files of this Bureau indicate
that Stefan Brecht, as of October 7, 1960, was residing at
Chausseestr. 125, Berlin W4, Germany (German Democratic
Republic), and was apparently handling affairs connected with
the administration of his father's estate. (100-394052-Sprigle 26,
27, 28)

In 1954, Stefan Brecht stated Bert and Helen Brecht
and their daughter Barbara, the latter was an actress like
her mother, resided at Reinhardt Strasse Number 1, East Berlin.
(100-394052-21)

[REDACTED]

Helen Weigel Brecht was described as follows in
1947:

Age	47, born May 12, 1900
Height	five feet, three inches
Weight	114 pounds
Eyes	brown
Hair	brown, combed straight back and cut short

TYPE MSG.	CALL NO.	FILE DATE	CLASS. & ACTION
2241 23-0	8/30/43	1/1/43	PASS P 13
PER		STENO	
FDD: 537019 SYDNEY. 266/265 30 1145 1/50 NY			
BERTHOLD BRECHT 26 STREET SANTAMONICALIF.		FROM 1	
P.P. 1 VICTIM			
LEGAL	URG	FILE	LANG
DISTRIBUTION	REF		

IN BEHALF OF MRS HELLA WUOLIJOKI'S FINNISH LANTYER I BEG YOU TO SEND ME A FOLLOWING STATEMENT DULY AUTHENTICATED BY A NOTARY PUBLIC STOP WUOLIJOKI SAYS THAT A COUPLE OF DAYS BEFORE YOUR DEPARTURE FROM HELSINKI WHEN RUSSIAN CONSULATE MADE DIFFICULTIES ABOUT PAYING TO YOU AMOUNTS REMITTED BY YOUR PUBLISHER IN MOSCOW FOR NEXOTRANS LATION YOU ASKED STEFFIN TO COMPLAIN ABOUT IT TO TERENTJEFF VISITING WUOLIJOKI WHO AT ONCE PROPOSED TO ADVANCE TO YOU 8000 FINNMARKS AND COLLECT HIMSELF FROM THE CONSULATE STOP PLEASE ANSWER IF TERENTJEFF PAID THE COMPEN-

110 704-7X

DECLASSIFIED

Authority: *John F. A. 5/3/71*
By: *DS* NAME Date: *5/1/71*

AMSEL	TYPE MSG.	SERIAL NO.	FILE DATE	REF. DATE	CLASSIFICATION
PSR	PAGE 2	0241 RCAC	8/30/43	9/1/43	PASS P 13
INFO.		REF. NO.		DOC NO.	
MESSAGE NUMBER: 265/265 30 11 45 1/EC :LT					

BERTHOLD BRECHT
25 STREET
SANTAMERICACALIF.

FROM:

NSL

LIST:

NSL

LOCAL
DISTRIBUTION:

LIST:

LANGUAGE:

HIS OWN MONEY OR WAS HE FORCED TO BORROW THE AMOUNT FROM WUOLIJOKI STOP WAS THERE AT THE SAME TIME QUESTION OF WINES TERENTJEFF HAD NOT BEEN ABLE TO ARRANGE TO MRS WUOLIJOKI FOR THE COMMERCIAL AND DIPLOMATIC DINNERS ARRANGED BY WUOLIJOKI AT TERENTJEFF REQUEST AND WHICH TERENTJEFF HAD PROMISED TO PAY TO MRS WUOLIJOKI STOP WHAT WAS THE AMOUNT STOP WERE THE BOTH ABOVE NAMED AMOUNTS PUT TOGETHER OR WAS TERENTJEFF DEBT TO MRS WUOLIJOKI FIXED TO A CERTAIN AMOUNT OF MONEY STOP MRS WUOLIJOKI THINKS THAT MRS BRECHT WAS PRESENT AT THIS OCCASION AND THAT SHE SHOULD KNOW IF (CONTINUED)

CABLE 251,5055M

NYC 864.557-5

TYPE NO.		SERIAL NO.	FILE NAME	DATE	CD-PCR & ACORN
		0281	11-1-43	11-1-43	PAGE 13
PCR PAGE 9				RETR. NO.	CCS NO.

UPPER S. 7019 ST. CH. 101 206/265 30 1145 1/20 41

BEF-HOLD BRECHT
20 TREET
54 IN-CALIF.

FACTS



159

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 2121 - 100

156

LA 528-234

MRS WUOLIJOKI RECEIVED THE WINES FROM THE RUSSIAN LEGATION OR WAS SHE COMPELLED TO BUY FRENCH WINES STOP THE SOLUTION OF ABOVE NAMED MATTERS IS VERY IMPORTANT FOR MRS WUOLIJOKI BECAUSE SHE IS ACCUSED FOR HER RELATIONS TO THE SOVJET AND ESPECIALLY TO TEREENTJEFF STOP IF THERE IS SOMETHING YOU HAVE NOT FULLY UNDERSTOOD PLEASE CABLE STOP MRS BRECHT SHOULD ALSO SIGN THE STATEMENT

2ALMAYIST -
15595

DT: 10/25/78

LIST: F-ONE

le of communication	Date of postmark	Kind of mail	Mail No.	Register No.	Serial No.
AUGUST 13, 1942		AND	NORTH	NONE	
agency	Previously censored by	Station distribution	DEPOSAL OF ORIGINAL COMMUNIST CATIONS		
ENGLISH	NONE	ON AUGUST 20, 1942			
Other relevant records	For interoffice use		R R2 C R3 Sent with comment to—		
P 4428 P 2604	To be photographed NO	Photo No. To whom photograph is to be sent			

Item (or section)	Table	Examiner	D. A. G.	Reviewer	Examination date	Typing date
S. 1	1	2291	12918		AUGUST 16, 1942	AUGUST 27 RER

COMMENT

POLITICAL

ANTI-NAZI BOOK FUND IN MEXICO

Writer states that they have started in MEXICO an ANTI-NAZI Book Fund called "Free Book". The first book, by KISCH, has already been published.

Writer wishes addressee who lives in the UNITED STATES and "knows the mentality of the people here" to help them in getting people interested, especially in Hollywood and New York.

Writer also wishes addressee to collaborate with them and send an ANTI-WALL piece that he wrote called "WALL" - as well as some new things he wrote. Writer demands addressee that these will be well translated, and also wants to know why addressee does not ask for newspaper any more which paper, writer says, is also published in Spanish.

EXAMINER'S NOTE: Newspaper referred to by writer is ALPHANTA LIBRE

DECLASSIFIED

Authority Velca 5/2/72
by Elie NAME Red 5/2/72